

真義大觀

Vol. 7

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真義大觀

vol. 7



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Vol. VII.

EDITED BY S. TAJIMA

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真義大觀

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舟筆山水圖(同)

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU.

KYOTO, JAPAN.

1902

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SELECTED RELICS

of

JAPANESE ART

Vol. VII

EDITED BY S. TAJIMA

大蔵真

冊 十 卷

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

SENKOTO, KENNEDY, SHIMOKAWA,

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眞美大觀 第七册

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帝室御物

如意輪觀世音菩薩金銅像 作者不詳

(高五寸五分 一尺三寸八分) (帝室御物館藏)

如意輪觀世音のごとは第一冊以來既に屢述べたれば茲には之を略せり
茲に掲ぐる金銅像はもと法隆寺所傳の寶物なりしを御府に獻納したるものなり
尊座の縁に銘文あり其銘文に就きては狩谷振聲有名な考證家に於て天保六年
即ち西曆一八三五年六月十一歳にて歿すが其著古京遺文に於て考證せる所最も詳
明なり曰く歲次丙寅年正月生十八日記高屋大夫爲分傳歸夫人名阿麻古爾南無頂
禮作奏也以上銘文石金銅二種如意輪觀世音像藏在大和國法隆寺綱文庫記在其座
下按丙寅推古天皇十四年也正月生十八日謂正月々始見之後第十八日也當時未用
曆日非因月之明晦莫知每月之更改故以月初見於西方爲朔中路高屋連河内神別神
魂神十世孫伊己止足尼大連之後見姓氏錄伊己止宿稱舊事記作五十琴宿禰世系詳
見彼第五卷大夫諱今不可知凡金石之傳今日者不有先於是者也而先人所未見客
歲西遊始得過之亦何幸耶文中記在其座下であるは即ち歲次丙寅云々の銘文を
指せるものにして其中の顯字は悉く顧字の處なる可く阿麻古の三字は即ち夫
人の名ならんとは同じく考證を以て聞えたる黒川春村寛政十一年一慶應二年即
ち西曆・七九九年一八六六年の説なり字體奇異にして措辭亦整はざるにより
文意甚だ明晰ならざれども此等先輩の解釋に依れば高屋連たる高屋大夫が其夫
人阿麻古の爲めに此像を造りしものなるが如し而して銘文中に記せる丙寅の干
支を古來推古天皇の十四年西曆六〇六年に當れりとし此像は實に同年の作たる
を疑はざりしが近時に至り更に説を爲す者あり曰く其實冠鑑銅寶路垂髮の形狀
及び裳の襞摺等すべて夫の推古天皇より天智天皇までの間西曆第六世紀末より
第七世紀の上半に至るに専ら行はれし所謂止利佛師式に異り希臘式又は健陀羅
式の影響を受けたる次期の様式なるが故に此製作の年代たる丙寅は天智天皇の
五年西曆六六六年なる可しと然れども單に形體上の類似點のみを以て古美術品
批判の標準とすること果して當を得たるが況んや假りに形體上の類似點を以て
他の遺品にも似たりと云ふを得るをやされば千有餘年の古物に就き一二の類似
點を捉へて僅々六十年の差を考定せんことは尙に容易の業にあらず矣するに此
像は前冊に謹載せる御物觀世音金銅像と共に更に幾多の精査研究を要する稀有
の貴重品と云ふ可し

BRONZE IMAGE OF CAKRAVARTI-CINTĀ-MANĪ AVALOKITEŚVARA.

(Height including base 1 foot 4.45 inches.)

ARTIST UNKNOWN

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE)

We have often spoken of the Avalokiteśvara Cakravartī-cintā-maṇi in the previous volumes. The image here shown formerly belonged to the temple, Hōryūji, but was presented to the Imperial Household. There is an inscription on the lowest part of the base, to the following effect: "In the year of *Huogyō-tora* (丙寅), on the 18th day of the first moon, Takaya-no Muraji made this image for the sake of his wife, or for a lady, named Amako." As to calculations to determine the exact time of *Huogyō-tora* (丙寅), the opinions of connoisseurs differ. Some do not hesitate to identify the year with the fourth of the reign of Empress Suiko (A.D. 606), and such consider this image to be the oldest metal figure ever found in Japan. Others would assign it to a later period, i.e. the fifth year of the reign of Emperor Tenchi (A.D. 666), on the ground that the form of the diadem, the bracelets, and the necklace, the style of the skirt, and the manner of arranging the hair, differ from those seen in the work of Tori Bussai of the Suiko period, and declare that the figure is, in form, more like the images produced during the subsequent period, which is considered to have been influenced by the Gandhāra arts (Græco-Bactrian style). But it is very dangerous and unfair to judge of the age of old art-objects simply by their form and details of style; and besides, we have some images of the Suiko period like the present one in the matter of the nude body and slender waist. The difference of three score years is too trifling to be the subject of serious dispute in trying to determine the exact age of art-relics admitted to have been made more than 1,200 years ago, and it is an exceedingly difficult question to decide. Unquestionably the present image and that of Avalokiteśvara, reproduced in the last volume (also in the possession of the Imperial Household), are to be prized as extremely rare works of art, and are well worthy of being subjected to more minute investigation.





帝室御物

小野道風畫像紙本淡彩

傳賴壽法橋筆

（竪二尺二寸三分、横九寸五分）（帝室博物館陳列）

小野道風は參議刑部卿峰守朝臣の孫にして正四位下大宰大貳葛絰の男なり、醍醐朱雀村上天皇の三朝に歷仕し正四位下内藏權頭に進み、康保三年西暦九六六年十二月廿一日七十三歳にて卒す。説に康保元年七十一歳にて卒すとも云へり。最も書道に妙を得て藤原佐理藤原行成と共に本朝の三蹟と稱せらる。絰に掲ぐる畫上の置色紙の歌は光孝天皇の皇孫足忠親王の御子右京太夫淑宗子朝臣天慶三年即ち西暦九四〇年卒すが嘗てききりの宮の歌會に詠めるときはなる松のみどりも春くれは今ひとしはの色づりけりと云ふ一首の下句を記せるものにして道風朝臣の眞蹟なりと傳ふる所のものなり。然れども其假字の結構より察して道風の筆には非ずと云ふの説あり。又此畫の筆者賴壽法橋は其傳未だ詳かならず、筆里分脈僧綱補任古今著聞集等に左大臣武智麿の末裔播磨守信理の三男賴壽權大僧都なる人出でたり。近江國延暦寺の康圓大僧正の弟子にして道風の卒後二十餘年に生れたる人なれば、絰に賴壽法橋と云ふ者夫れ或は此人ならんか。但し此畫の筆者は賴壽に非ずして右京權太夫藤原信實朝臣卒年確かならず、或は云ふ文永二年即ち西暦一二六五年八十九歳にて歿せりととなりと云ふ者あり。世に傳ふる道風の畫像此外尙一二あり、其中圓様の本畫に同じくして信實の筆と稱せらるるもの現に京都の福井成功氏所藏せり。唯彼れの絹本にして此れの紙本なるを異とするのみ。然れども仔細に此畫幅を檢證し紙質及び筆致の上より論すれば、信實よりも一層古き人の作なるが如し。加之賴壽法橋筆と題簽したるは夫の信實と其時を同うせる世尊寺經顯卿從三位右京大夫行能卿の子にして正三位に彼し左京權大夫及び淡路守に任せられ、建治二年即ち西暦一二七六年二月二日六十一歳にて歿す。其著後撰集ありに外ならざれば、此畫を以て信實の筆とせんこと太だ所謂なしと云ふ可し。乃ち此畫は鎌倉時代西暦第十二世紀の終より第十四世紀の中頃に至る以前の物たること疑なし。而して若し是れ果して賴壽法橋なる人の筆ならんには、以て書史の闕漏を補ふに足るものにして、實に稀世の御寶と稱す可し。

2. ONO-NO DÔFŪ.

(Kakemono, coloured; a feet 2½ inches by 11¼ inches.)

SAID TO BE BY RAIJU, THE HOKKYŌ.

OWNED BY THE IMPERIAL HOUSEHOLD.

(WOOD CUT.)

Ono-no Dôfû was superintendent of the Imperial Treasury under the Emperors, Daigo, Shûjaku, and Murakami, and died in the year 966, aged seventy-three. He was most skilful in writing Chinese ideographs: being one of three scholars who were pre-eminent in the art (the other two being Sukeonasa Fujiwara and Yukinari Fujiwara). The Japanese poem* on the coloured paper attached to the portrait, is said to have been written by Dôfû himself; but judging from the style of *Kana* used, it is the opinion of some that the writing cannot be attributed to him. To the left of the poem there is some more writing, by Tsunetomo Sesonji, to the following effect: "The portrait of Ono-no Dôfû, painted by Raiju, the Hokkyô" (Hokkyô being an ecclesiastical title conferred by the government). However, we are not certain about the artist. In a certain biography of eminent Buddhists, there is an entry of the name Raiju, the Gon daisôzu (also a priestly title), who was born twenty years after the death of Dôfû; they may be one and the same person. According to some authorities, this portrait is by Nobuzanê Fujiwara (of the 13th century, see vol. III.); for there are two or three authentic portraits of Dôfû, of which one is attributed to Nobuzanê† and this closely resembles our portrait in its design and execution. But in our opinion the picture here reproduced ought rather to be placed some time before Nobuzanê, judging from the quality of the paper and the technique. This surmise is considerably strengthened by the fact that Tsunetomo, the writer of the words quoted, was a contemporary of Nôbazanê. In any case this portrait must be the production of a period anterior to the Kamakura epoch (from the end of the 12th century to the early years of the 14th). If, however, it actually is by Raiju, it fills a gap in the history of Japanese pictorial art and is to be held as one of the Imperial Household's most important treasures.

* It runs:—*Inu hito shô no iro mawari keri*, being the latter half of the poem by Maseyuku Minamoto (died in 949), the first half of which is as follows:—*Tokiwa naru mata no midori no haru toshô*. The sense is: "The pine-tree, though evergreen, becomes even fresher and more beautiful when the warm spring approaches."

† A silk kakemono owned by Mr. Shigetaka Fukui, of Kyoto.

板

27

路過

乃 記



銅板多寶塔出現圖

作者不詳

(竪二尺七寸四分 横二尺四寸八分 重量凡二十五貫餘)

大和國初瀬真言宗大本山長谷寺藏

昔し多寶如來菩薩行を行せし時大寶願を發すらく我が滅度の後十方國土の中に於て法華經を説く者あらば我が寶塔之を聽受せん爲め其前に現出して爲めに證明し證嘆して善説と言はん又我が寶塔の現出せん時之を聞いて我が身を四衆に示さんと欲する佛あらば自から分身諸佛の十方世界に在る者を一處に還へし集む可し然して後我が身即ち現出せんと而して釋迦牟尼佛の法華經を説くや如來の七寶塔地より涌出し寶塔の中より大聲を發して佛の説法を證嘆せり釋迦佛乃ち如來の全身を四衆に示さん爲め十方世界に在る自己の分身諸佛を集め其集まり來りて皆獅子座に坐するを見乃ち右指を以て寶塔の戸を開きしかば一切衆會皆多寶如來の寶塔中に在りて獅子座に坐し給へるを見たり如來又其半座を分ちて釋迦佛に與へ釋迦佛塔中に入りて其半座の上に結跏趺坐し給へりと云ふ茲に出せる銅板は以上の經説に本づきて鑄造したるものなり塔の左右は釋迦佛説法の處にして上部なる無數の佛體は十方國土より來集せる釋迦の分身諸佛なる可し又塔の上層に安置せるものは舍利中層のは阿彌陀佛下層の二體は多寶如來と其半座を分ちて坐せしめたる釋迦佛なるを知る可し

此銅板の作者は何人なるか之を知るを得ざれども下部に歲次隆慶癸卯上旬道明率引捌拾許人奉爲飛鳥清原大宮治天下天皇敬造の銘あるを見れば天武天皇の白鳳二戊午西曆六七四年七月上旬之を鑄造したるものなるを知る可し又道明は弘福寺の僧にして白鳳年間勅を奉じて精舍を此處に建立し觀山釋迦室と號し此銅板佛を其本尊としたりと云ふの傳説亦信を措くに足れり後久しく長谷寺三層塔中に秘佛として安置し者宿の外寺僧と雖も之を拜觀するを許さざりしが明治九年西曆一八七六年其塔の火災に罹れる際下部の一隅缺損し其他の處々にも傷痕を留むるに至れり故に缺損せる一隅は後繼に木形を以て之を填補せり

抑此寶塔及び佛像の形式姿勢等は實に當代に於ける美術史上の模範として最も信憑す可きものなり之を同時代に於ける他の諸佛像と比較對照するに頗る甚深なる關係を有するを見る例へば三層寶塔の如き以て夫の寶幢院塔の淫儒くとも見る可く其左右の佛像は法隆寺に傳はる鎚起の佛體及び橘夫人の金持佛くとも元と同時に傳はり現今御府の有に歸せる金銅三尊佛等に至大の關係あるが如き是なり而して塔の風鐙左右の獅子及び天蓋等の如きも一々之を穿鑿研究せば美術史上及び考古學上幾多有益なる發見を爲す可く其銘文亦金石文を考究する者に鴻益を與ふるものたるや論なきなり

3. IMAGES OF A THOUSAND BUDDHAS.

(A copper plate on which are encaused a thousand Buddhas, etc., 2 feet 8½ inches by 2 feet 5¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HASEDERA, HATSUSÉ, YAMATO.

(COLLOTYPE.)

The engraving here given represents the appearing of a pagoda (stūpa) from within the bowels of the earth during a sermon by Śākyamuni, as the incident is narrated in the 'Lotus of the True Law.' At the sides of the legend engraved at the bottom of the plate, stand the two guardian deities, Nārāyaṇa and Vajrapāṇi; above each of these figures Śākyāmunī is represented as preaching. In the centre of the plate is the pagoda of jewels (ratna-stūpa); in the first storey of which Buddha Bahu-ratna (Taho), the lord of the pagoda, is sitting with Śākyamuni, to whom—according to the 'Lotus'—the former has offered a seat; the second and the third storeys, respectively, contain Buddha Amitābha and the sacred relics. The large and small images all around the central figures represent all the Buddhas and their incarnations as they appeared on this occasion.

Who the artist was who cast this plate, is not yet ascertained. The inscription might, if properly deciphered, help us in identifying him; for at the end it reads as follows:—"In the year of Hsiang-lou (降婁, the name of a constellation), Dōmyō, with some eighty other men, made this for the sake of the Emperor ruling all under Heaven at the great palace of Asuka Kiyomihara." By this part of the inscription this much is made clear, that the plate was cast in 674, which is the year of Hsiang-lou during the reign of Emperor Temmu, whose palace was called 'Asuka Kiyomihara no Miya.' Dōmyō was a priest of Kōfū-kuji. By command of the Emperor he built a temple at Hatsusé, calling it Shaka-dō ('The Hall of Śākyamuni').

This plate was formerly secreted in the five-storeyed pagoda of Hasedera and nobody was permitted to see it; but, unfortunately, the pagoda was destroyed by fire and the plate was injured in places, a portion of the legend being broken out and lost. The type of pagoda and the unique Buddhist images are especially noteworthy, and serve as specimens of old Buddhist arts. It is closely related to several of the images and pictures of pagodas of that time. This plate seems to have given rise to the Hōkyō-in pagoda often to be seen in temples; and the images of Buddhas here shown are, somehow or other, connected with that, made by the hammer, at Hōryūji, which was formerly owned by the Court lady, Tachibana, and those of the Three Saints belonging to the Imperial Household. The bells hanging from the eaves of the pagoda, the lions at the foot of it, the umbrellas over the Buddhas, the posture of the saint above (i.e. sitting on a chair),* and other details, will contribute much to the study of antiquities, as well as of ancient arts. The inscription itself will be made the subject of special investigation, as being one of the oldest of its kind.

* This represents the waddi-be Buddha Matsyāra Miroku, who is often in this posture.



十一面觀世音菩薩乾漆像 作者不詳

身長一丈

大和國櫻井眞言宗聖林寺藏

茲に出せる十一面觀世音の像はもと大三輪神社今の官幣大社大神々社の神宮寺なる大御輪寺の本尊なりしが維新後神佛分離の爲の同寺の廢せられし際聖林寺の住僧請ふて此處に移安せるものなりと云ふ、按ずるに元と此像の安置せられたる大御輪寺は現今只堂宇伽藍の舊趾を留むるのみにて舊記の存するものなく其開基の如きも慶圓法師なりとの説あれども天台座主たりし慶圓天台第二十四代の座主長和二年—寛仁三年即ち西暦一〇一三年—一〇一九年なるか勝た吉野龍門寺の慶圓堯仁に従ひて灌頂法を受け又顯密の碩徳に謁して深く造詣する所あり曾て解脫上人に請せられて大和總持寺の樂師佛を開眼せり保延六年—貞應二年即ち西暦一一四〇年—一二二三年なるか詳かならず且つ同寺が果して傳説の如く慶圓法師なる人の開基なるや否やさへ確かなる證據の徴す可きなければ此像と慶圓との因縁亦推考するに由なし又此像を或は推古時代の作なりとし又は天平時代の遺品なりと説く者あれども種々の點より之を勘査するに未だ定かに其時代を斷定するを得ざるものあり但し其作法趣致の上より之を察すれば上推古時代西暦第七世紀に溯らず下弘仁時代西暦第九世紀を降らざる物なるが如し全體乾漆製にして作法の優秀卓抜なる本邦十一面觀世音の古像中此像の如きは蓋し稀有なり唯惜むらくは安置の場所完全ならざる爲め其膝部以下を撮影して世人に靈像の全體を呈すこと能はざるを

LACQUERED IMAGE OF EKÂDAŚA-MUKHA AVALOKITEŚVARA.

(9 feet 11 inches in height)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SHÔRINJI, YAMATO.

(COLLOTYPE.)

The image of Avalokiteśvara here reproduced, is said to have been the chief object of worship in the monastery, Ômiwa-dera, belonging to the famous Ômiwa Shintô temple. After the great restoration the control of Shintô temples was taken entirely from the hands of the Buddhists and, consequently, Ômiwa-dera was destroyed by the prefectural authorities. The resident priest of the temple, Shôrinji, asked for this image and installed it in his temple. As there are no reliable records of the image or of the temple in which it was formerly deposited, several conflicting opinions are expressed about its date. Some would attribute it to the Suiko period (7th century); others to the Tempyô (8th century); but in our opinion it is unwise, and indeed impossible, to assign it to any exact date. The design, as well as the workmanship, does not go back so far as the Suiko period, nor does it come down so late as the Kônin period (810-823). The whole image is lacquered and indicates surpassing skill in the art. It is, no doubt, one of the best images of this Avalokiteśvara in Japan. We had some difficulty in photographing it on account of the imperfect arrangement of the shrine, and cannot reproduce the lower part of the image.

一、
 二、
 三、
 四、
 五、
 六、
 七、
 八、
 九、
 十、



不空金剛阿闍梨畫像(絹本着色)

傳支那唐朝李紳筆

真言七祖畫像七幅中の一

真言七祖畫像七幅中の一

京都真言宗大本山教王護国寺東寺藏

不空金剛阿闍梨はもと南天竺の人物を智識と云ふ幼にして聰明群を絶し年十四にして金剛智三摩南天竺の人にして支那密教の祖に師事して真言の奥秘を極め支那密教の第二祖とされり唐の玄宗の開元二十九年西暦七四一年詔命を奉じて天竺に遊び龍智阿闍梨に遇ひ金剛頂瑜珈大毘盧藏五部灌頂真言秘典等を受け天寶五年西暦七四六年多くの梵經兩界曼荼羅法等密圖式等を將來せり玄宗深く師を崇敬し憲宗代宗亦之に師依り三朝皆仰いで灌頂國師と爲し尋で大廣智不空三藏の號を賜ふ太暦九年西暦七四四年六月示寂す春秋七十代宗朝を廢すること三日諡するに大辯正廣智三藏和上の號を以てす師諱する所の密嚴仁王等七十餘部一百二十餘卷あり得法の弟子惠果阿闍梨は亦真言七祖の一人にして我國真言宗の開祖弘法大師實德五年一承和二年即ち西暦七七四年一八三五年は實に其神足なり

茲に掲ぐる不空金剛阿闍梨の尊容は東寺の寶物中古來最も有名なる真言七祖龍猛祖智金剛智不空金剛善無畏一行惠果畫像七幅中の一なり其中龍猛祖智は弘法大師の筆に係り其餘の五幅は唐の李紳が描けるものにして大師の將來せるものなりと云ふ李紳の傳は畫史に見えざるにより其如何なる人なるか之を知るに由なし或は云ふ李紳は李真と同人なりと然れども李真の傳また詳ならず唯唐の德宗帝時代の人にして貞元年中西暦第八世紀の末招福寺の庫院に鬼子母神を畫き園塔院にも花鳥畫を遺せし由を京洛寺塔記に記せるのみされば此畫に對觀比較す可き資料固より他に存せずと雖も若し果して李真なりとせば不空金剛阿闍梨と略其時代を同うせる人なり故に之を阿闍梨の眞容とし且つ唐畫の標本として珍重す可きこと勿論なり畫上に水筆飛白にて書ける梵漢の題名及び下部の讚語字體分明ならざる箇所多きにより茲に掲ぐる木版には之を省きたりは弘法大師の筆なりと云ふ夫の有名な國學者屋代弘賢天保十二年即ち西暦一八四一年八十四歳にて歿す嘗て此七祖の畫幅を鑑賞して唐人の畫は中上即ち支那に於ても至て妙く眞實家目錄に記載せるあるのみされば五幅唐畫二幅は大師の筆誠に以て稀代の珍蹟なり又飛白の書と漢とも中古斷絶せるに弘法の題字今に殘れること彼は一方ならざる名物なりと以て此畫幅の如何に尊重す可きやを知る可し

6. AMOGHA-VAJRA (FUKU-KONGO).

(One of a set of seven Kakemono, coloured; 6 feet 10 3/4 inches by 4 feet 11 1/4 inches.)

SAID TO BE BY LI CHEN (CHINESE)

OWNED BY THE TEMPLE, KYÔ-Ô-GOKOKUJI (TÔJI, KYÔTO).

(WOOD-CUT.)

Amogha-vajra, Âchârya (the teacher), a native of Southern India, went to China while yet a boy and studied the mystic doctrine of Tantra (Charms) under Vajra-bodhi (Kongô-chi) who was also a native of India and the founder of the Tantra sect in China. The Emperor, Hsuan-tsung, hearing of Amogha-vajra's attainments, ordered him to return to India in 741 for further study of the Law. While away from China he met Nâga-bodhi (Ryû-chi) in Southern India and received the transmission of the doctrine, Yogâchârya, the method of baptism, Abhiseka, and several other Tantra texts. He returned to China in 746. He was much respected by the Emperor, Hsuan-tsung, and by his successors, Su-tsung and Tai-tsung. He died in 774, aged seventy. His Chinese translations from Sanscrit amount to 70 texts and 120 volumes. Hsuan-tsung, one of the seven patriarchs of the Tantra doctrine, was a direct disciple of Amogha-vajra, and Kôbô Daishi, the founder of the Shingon sect of Japan, was Hui-ko's pupil.

The portrait here reproduced is one of a set of seven Kakemono belonging to Tôji. The set is famous as having been imported by Kôbô himself and is attributed to an artist of the Tang dynasty (A.D. 618-922), named Li Chen (李紳). However, we know nothing of this Li Chen, as the name does not appear in any extant art-history. Some identify him with Li Chen (李真), who flourished during the reign of Te-tsung and who is said to have painted the figure of Hârîti, 'The Mother Demon,' on the wall of the temple, Chao-fu-su, in the period of Chen-yuan (end of the 8th century). But at present we have no authentic picture by Li Chen with which to compare this one in order to determine its genuineness. If the latter hypothesis proves to be the truth, the artist was a contemporary of Amogha-vajra, and the picture may be considered a life portrait of the Indian priest. The Chinese and Sanscrit characters on the picture were written by Kôbô Daishi; the Sanscrit reads 'Amogha-vajra.' This and four others of the set (two of the seven portraits were painted by Kôbô Daishi) have been previously treated by old authorities and are indeed excellent representatives of the Tang arts, the more precious because all still to be seen in China itself.



藥師如來木像 傳弘法大師作

(身長五尺六寸四分)

山城國高雄眞言宗神護寺藏

神護寺は洛西の一名勝にして紅葉を以て稱せらるる昔し神護景雲年中(西暦七六九年)僧道鏡の非望を抑制して大功ありし和氣清麻呂宇佐八幡宮の示現に感ずる所あり延暦年中西暦第八世紀の末に御靈を河内國に建て藥師佛を本尊として安置し神願寺と號す後朝廷清麻呂の功績を追慕し神願寺を以て定額寺に預からしめしが天長元年西暦八二四年九月河内守和氣眞嗣及び彈正少卿和氣仲世等勸許を得て更に今の地に移したり翌年西暦八二五年淳和天皇空海弘法大師に勅して此寺に住せしむ九月奏請し寺號を改めて神護國祚眞言寺と名づけ同月勸額を授く大師乃ち高足沙彌等を率ゐ國家の爲め眞言密の法を勸修したりと云ふ此の如く當寺は大師が眞言密教を流布せし瑜伽道場なるが故に大師に緣故ある寶什の現存するものにして足らず而して茲に出せる藥師如來木像の如き同寺の本尊にして大師の作と稱せらるゝものなり其體内には大師が同寺建立の際發見せる小形の佛體を納めありと云ふ其姿體は優くして頗る肥胖なれども刀法精妙なも弛緩の處なし而して全體の様式は夫の南都唐招提寺式の一體したるが如き觀あり實に京洛中屈指の名彫刻と云ふ可し其體軀の姿勢月法等に依りて察するに所謂弘仁式の最も初期西暦第九世紀の初に屬す可きものなること疑なきが如く寧樂朝より藤原時代に至る過渡時代の遺品として美術史上缺く可らざる靈像と稱す可し

6. WOODEN IMAGE OF BUDDHA BHESHAJYA-GURU.

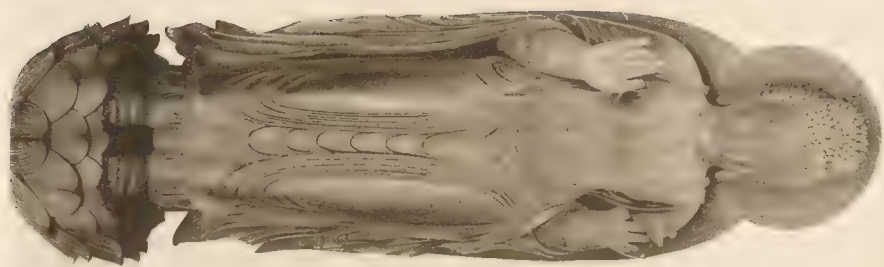
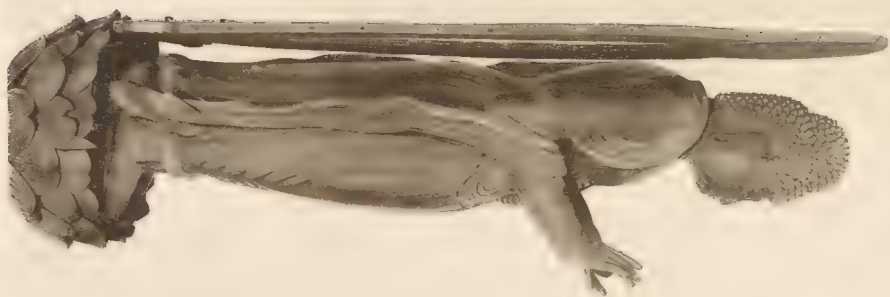
(5 feet 7 inches in height.)

SAID TO BE BY KÔBÔ DAISHI.

OWNED BY THE TEMPLE, JINGOJI, TAKAO, YAMASHIRO.

(COLLOTYPE)

The ground of the temple, Jingo-ji, otherwise known as Takao-san, are noted for their maple-trees. The temple was originally in Kawachi and is said to have been built by Wak-no Kiyonaro toward the end of the 8th century. Imperial permission having been granted, his descendants removed it to the present site, near Kyôto, in 824. In the following year Emperor Junwa commanded Kôbô Daishi to reside there and to perform religious rites for the Throne. The object of worship installed in the temple is the wooden image of Buddha Bheshajya-guru, here reproduced, which is said to have been carved by Kôbô Daishi. Though the figure is short and stout, the rules of the art of carving are strictly and freely carried out. While the authorship is still open to question and cannot be stated here with anything like certainty, on the whole we do not hesitate in regarding it as a production of the early period of the Kônin style (early years of the 8th century), and as a fine representative of the transition period between the Nara and the Nijawara eras. A tradition says that Kôbô Daishi deposited inside the image a small statue of Buddha which was discovered while building the temple.





阿彌陀觀世音善財童子畫像絹本着色 筆者不詳

- 第一 阿彌陀如來 (幅六尺一寸四分、横四尺八寸五分)
 第二 觀世音菩薩 (幅六尺三分、横五尺七寸五分)
 第三 善財童子 (幅六尺六分、横一尺八寸二分)

大和國真言宗法華寺藏

茲に出せる三幅の佛畫は稀世の名品にして右來傳へて光明皇后聖武天皇の皇后太寶元年(天平寶字四年即ち西暦七〇一年)七六〇年の御臨終懸なりと云ふ御臨終懸とは蓋し皇后崩御の際枕上に懸け置かせ給ひし物と云ふの意なる可し中幅は阿彌陀如來にして右幅の蓮臺を捧ぐる者は觀世音なること明かなれども其背部に天蓋を捧ぐる所の一體及び左幅の轉輪を持するは如何なる菩薩なるか之を明言するを得ず或は云ふ天蓋を捧ぐる者は大勢至菩薩なりと然れども是れ固より經文に合したるの説にあらず更らに轉輪を持する者は善財童子なりと云ふ善財童子は華嚴入法界品に説く如く文殊菩薩の教によりて發心せしものなるが是れ亦轉輪を持するの典據あるを知らず今案するに前者は恐らく二十五菩薩中の普賢なるべく後者は又彼の藥上菩薩にはあらざるか三幅の幅員各相同じからざるより察すれば是れ或は阿彌陀來迎圖幅などの年を経て毀損し一部の僅に残れるを改裝したるものなる可し然らずんば元來同筆對偶にあらずしものを集めて後人強て三幅對と成せしものならん兎に角に全體に就て之を評すれば其描法の溫雅にして其筆致の優美なる三幅いづれも皆稀有の逸品にあらずるはなし但し之を光明皇后在世の頃即ち天平時代西暦第八世紀のものとせんより寧ろ藤原時代西暦第十一世紀の初頃の作品とするの允當なるを覺ゆ年代の久しき剝落燬染甚くして畫面の鮮明ならざるは眞に遺憾の極なり

41 AMITĀBHA, AVALOKITEŚVARA, SHAN-TSAI (THREE KAKEMONO).

I. Buddha Amītha (coloured); 6 feet 11½ inches by 4 feet 9½ inches. II. Bodhi-sattva Avalokiteśvara (coloured); 5 feet 11½ inches by 5 feet 8½ inches.
 III. Kṛtār, Bodhi-sattva Avalokiteśvara (coloured); 5 feet 11½ inches by 5 feet 8½ inches.

ARTIST UNKNOWN

OWNED BY THE TEMPLE, HOKKEJI, YAMATO.

(I. II. COLLOTYFE. III. WOOD-CUT.)

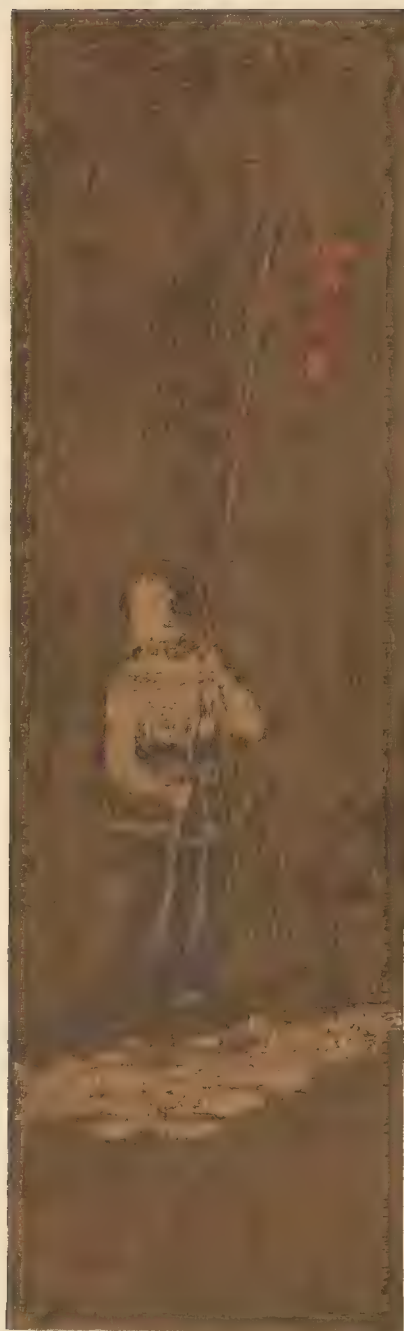
The three pictures here reproduced are well-known in Japan, for they are and so have been in the collection of Empress Kōmyō (consort of Emperor Shōmu, 701-760). The central one is Buddha Amītha. The one holding a lotus throne in his hands is Bodhi-sattva Avalokiteśvara; but who the accompanying figure, carrying a ceremonial umbrella, is, we do not know. It is also difficult to identify the saint in the third picture, holding a banner-staff. Some say that the one with the umbrella is Mahā-sthāma (Seishi), one of the triad; and that the one bearing the banner-staff is the youth Shan-tai, who, according to the Avatamsaka sūtra, is said to have been converted by Mañjuśrī. Some suppose that these pictures may be fragments of a set intended to represent all the saints of Sakayana of The Land of Bliss, we cannot say, a faithful devotee. However that may be, the mode of painting is gently and delicately shown, and the fine minute treatment of details, justify us in ranking these pictures as the best works of rare quality. As to the date, we think they indicate rather a time in the Fujiwara period (beginning of the 11th century) than that of the Tempyō epoch (8th century). It is greatly to be regretted that the pictures are not better preserved, and that they are not to be found in any one place.











牛皮華鬘迦陵頻伽圖 作者不詳

十五枚中の一 枚

(竪一尺五寸一分、横一尺七寸八分)

京都眞言宗大本山教王護國寺東寺藏

迦陵頻伽は漢譯して妙聲鳥と云ふ人面にして鳥身なり末だ綴を出でざる時より微妙なる音聲を發し唯一如來の音聲を除くの外一切の入天其他の生類中能く之に及ぶの美音あるなしと云ふ又華鬘はもと印度婦女の首飾なるが天部衆亦之を用ゐる或は佛前を莊嚴するの具とも爲せり大日經に持眞言の行者諸尊等を供養する時當きに紅蓮華其他の諸妙華を採集して鬘と爲し以て之を奉ず可しと云へり

玆に出せる華鬘は牛皮を以て製し其兩面に迦陵頻伽を畫けるものにして總數十五葉あり年代の久しき畫面多くは剝落し又既に華鬘の原形を失へるものあり玆には其最も剝落毀損の甚しからざるものを撰載せり聞く此等の華鬘は昔て東寺塔供養の際用ゐられしものなりと案するに白河天皇の應徳三年西曆一〇八六年十月二十日寶塔を供養するに方り其前日之を莊嚴するに每層四角に寶輪を懸け又下層に幡華鬘を懸けしと云ふ其後此塔炎上せしかば更に再建あり後醍醐天皇の建武元年西曆一三三四年九月廿三日天皇臨幸ありて供養を遂げさせられし時も亦塔内四面及び下層の四角に絲幡華鬘を懸けられしと玆に出せる華鬘は果して右等の場合に用ゐられし物なりや否や詳ならず然れども其高尚優美なる畫致濃厚華麗なる設色及び金銀の泥箔にて模様を施し又朱線にて面貌等を描けるが如き其他唐草等を觀るも頗る藤原時代第十一世紀の趣あるを覺ゆ此種の華鬘の今日に存するもの殆んど稀なれば美術家は勿論觀古の資料として史家鑑賞家に裨益を與ふこと亦決して尠少にあらざるなり

9 KALAVIṆKA (KARYŌBINGA, A CELESTIAL BIRD).

(One of fifteen Garlands, coloured; 3 feet 5½ inches by 1 foot 9½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KYŌ-Ō-GOKOKUJI TŌJI, KYŌTO.

(COLLOTYPE.)

Kalaviṇka (the Indian cuckoo) is, according to Buddhists, a celestial bird that possesses a sweet voice, unsurpassed by either god or man. In Buddhistic art it is always represented with the upper part as human and the lower part as bird. The colotype here given represents a flower garland, used by Buddhists in old times at religious ceremonies. This particular one is made of garland, the figures, flowers and birds in question being merely sketched and the details afterward painted in. Fifteen such garlands are preserved at Tōji, but nearly all of them are faded and injured by age, the one here given being the best. It is said that they were hung from the eaves of the colossal storeys of the great pagoda of Tōji when that edifice was consecrated. The first ceremony took place in 1686 and the second in 1334, as the pagoda was burnt down and built again. We have no means of ascertaining on what occasions these garlands were used, but we are sure that they were actually used on other occasions, too, for painting, the work beautiful and the designs with the luxuriant application of gold and silver leaf indicate, according to our opinion—a trace of the influence of the Fujiwara epoch (11th century). If there are any other specimens of these old garlands extant, it will be extremely difficult to find them. Those we have shown will contribute much to the study of antiquities as well as of art.

半支筆墨臨風閣 増訂

上巻 中巻 下巻

半支筆墨臨風閣 増訂 上巻 中巻 下巻

JOJOYN HON JUMOSHO OF A JEM. ARI YU CHOW

JOJOYN HON JUMOSHO OF A JEM. ARI YU CHOW



扇面寫經(紙本着色) 筆者不詳

(竪八寸三分、幅一尺六寸二分)

近江國版本真盛源大本山西教寺藏

扇面古寫經の零本世に存するもの數多あり大阪の四天王寺東京の帝室博物館大和の法隆寺近江の西教寺及び攝津平野の多治見氏等其多きは數十葉少きは一二葉を藏せり此他一葉若くは數葉を藏する者往々世間に在りて云ふ何れも法華經又は無量義經觀音經中の文句を寫せるものにして茲に出せる西教寺の扇面は法華方便品中の偈文の一節を寫せるものなり其筆者に就きても傳説一ならず四天王寺のは書畫ともに聖德太子敏達天皇二年(推古天皇三十年即ち西曆五七三年、六二二年なり)と云ひ西教寺のは小野道風康保三年即ち西曆九六六年七十三歲にて卒すの墨蹟なりと云へり而して此等各種の扇面は各多少其寸法を異にすれども料紙彩色乃至書風等の同一なる點より察すれば元來同種のものなるが如し果して然らば此經帖もとは法華經八帖及び開結二經の二帖を加へて十帖ありしものたるや想像するに難からざるなり其結構固より嚴島經卷本冊所載の華美雄麗なるには及ばざれども而も扇面形の料紙に金銀の箔を押し砂子を撒き紅花の散景又は墨流し等を施し且つ種々の裝飾的圖畫を描き其上に經文を墨書し又圖畫の墨色なる處には特に金泥を以て文字を書し其さに諸色の對映に意匠を凝らし裝飾に善美を盡せり以上の諸點より察すれば夫の上下舉て佛教に歸依し殊に華奢風流を尚びし貴紳宮嬪等が現當の利益を祈らんが爲め法會を營み經典を寫し或は寺院を建て又は佛像佛具を造りて其裝飾に華美壯麗を極めたる藤原時代の風尚を現はせるものなるが如し而して圖中の人物其面貌豐滿にして姿態靜雅加ふるに所謂引目鉤鼻と稱する特殊の書風の帶び其書體また豐潤優麗にして一種當代の風韻を存するを見れば恐らくは藤原氏中葉頃西暦第十一世紀の末より第十二世紀の初頃に至るに於ける貴紳妃嬪などの祈願によりて書寫せられたるものならんか但し其圖畫が經文の意義と何等の關係なきを見れば殊更に寫經の爲めにとて書かれたるに非ずして當時斯の如き料紙のあるありて之に經文を書寫したるものなるやも知る可らず扇面何れも其書く所或は信紳あり妃嬪あり或は兒童遊戯の狀あり市井男女の態ありて當時一般の風俗を窺ふに足る蓋し嚴島經卷と共に古寫經中の精美なる一對として美術史上種々の價值あるのみならず風俗史上に裨補する所亦渺少にあらざるなり

SACRED TEXTS WRITTEN ON A FAN.

(1 1/2 inches square; coloured; 2 1/2 inches by 1 foot, 7 3/4 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SAIKYŪJI, SAKAMOTO, ŌMI.
(COLLOTYPE.)

Fragments of the Buddhist sūtras copied on fan-papers exist in several places. The temple, Shūmonji, Ōsaka, the Imperial Museum in Tokyo; the temple, Hōryūji, Yamato, Mr. Lajm, of Hirano, near Ōsaka, and the temple, Saikyōji, all possess specimens. The sūtras so written are from 'The Lotus of the True Law,' or some other Mahāyāna texts of like nature. The one here given is a paragraph from 'The Lotus of the True Law.' As to the writer of these, traditions differ widely. Those of Shūmonji are said to be by Prince Shōtoku (A.D. 573-622), and that of Saikyōji, naming the one here given, is attributed to Ono-no Dōka (about 1100). If true, though differing somewhat in size, and all alike in paper, pigments, and style of painting, and must have been of one and the same origin. Though they are not to be compared, in point of beauty and in perfection, to the copies of sūtras at Itsukushima (given in the present volume), they are by no means of an ordinary kind. The paper foundation is overlaid with gold leaf and dusted with fine sand; then a thin wash of red or black colour is applied. Some ornamental pictures, usually of human figures, are sketched in the method known as *Hakeme* (*Angel-hat*—The eye with a line, the nose with a key). Over all these the sacred text is written in ink, but with gold or black ink. In every detail special attention is paid to the contrast of colours and to the effect of decoration. These facts, as well as the production of the time when the Buddhist religion was openly professed by the wealthy and warmly supported by the luxurious, and were held in veneration to the middle of the Fujiwara epoch (from the end of the 11th century to the first part of the 12th). The style of writing, the corpulent figures, the application of that peculiar mode of drawing eyes and noses, already mentioned, all these tend to support our opinion. The pictures have, of course, no connection with the matter of the text, yet as the figures represent all classes of people, high and low, male and female, children at play, or merchants, they are of great value for the study of social conditions of the time.

筆外不羈

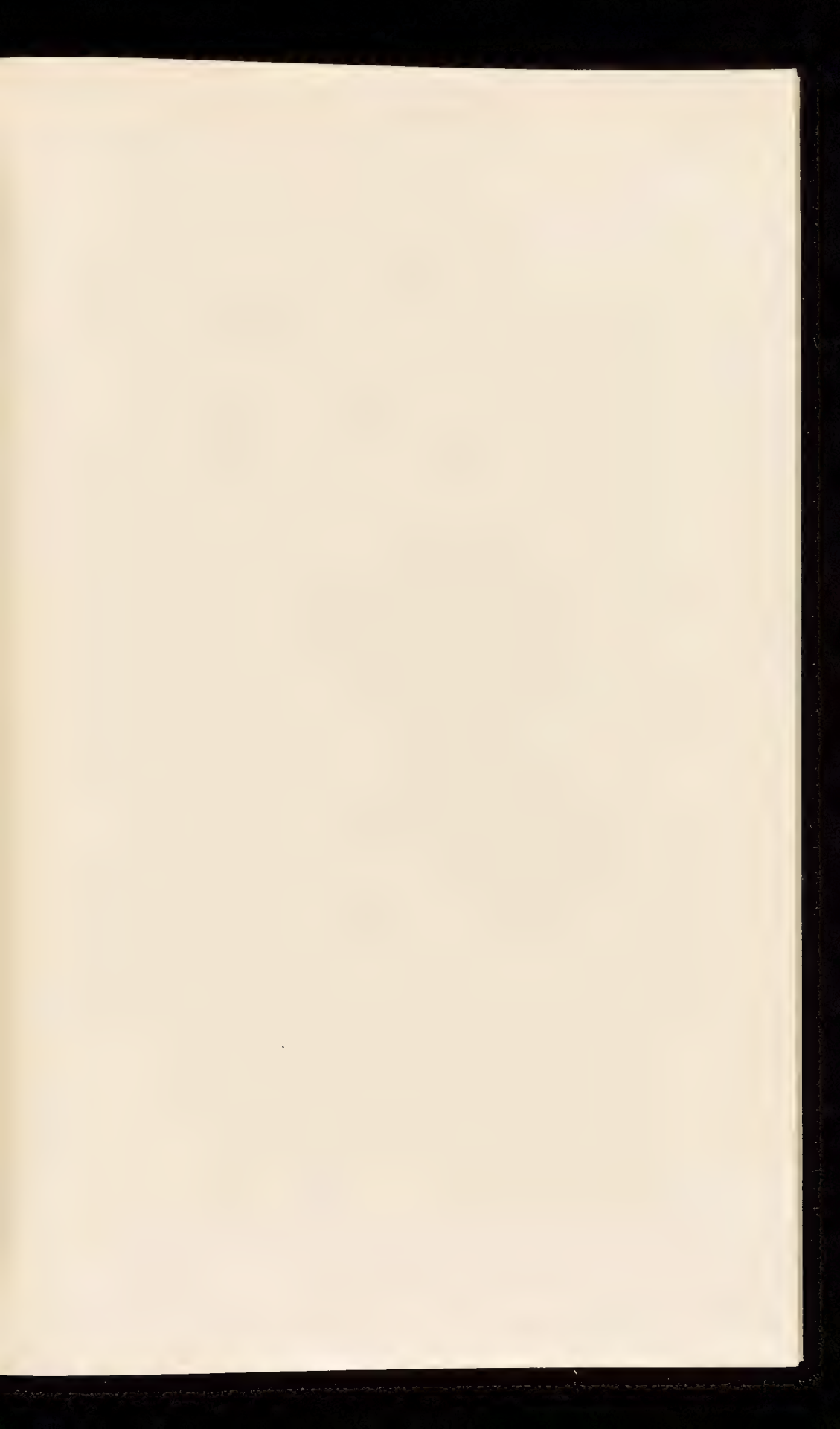
學人書三卷，詩一、只六、古一、

五五國湖木與盤湖入本山西峰也

FILED WITHIN ON A TAN.

OWNED BY THE TEMPLE, SAKUYOJI, SAKAMOTO, OMI.

[illegible]



愛染明王畫像絹本着色 傳範俊僧正筆

竪二尺八寸五分、横一尺六寸六分

京都眞言宗教王護國寺東寺塔頭寶善提院藏

愛染明王は四王降魔の中自性上の降魔尊なり經に熾盛日輪中に住し其身色は日曜の如く二目利毛忿怒の相にして首髻に獅子冠あり冠上に五舌鉤あり五色の華鬘を垂れ天帶を以て耳を覆ひ左方の第一手に金鈴第二手に金剛杵第三手に彼を持し右方の第一手に五峯杖第二手に金剛鬘を執り第三手に蓮華を持して打つ勢を爲し結跏趺坐して赤蓮華の上に住す蓮華の下に寶瓶ありて兩畔に諸寶を吐くことあり茲に掲ぐる明王の像は能く此經説に合せり而して此明王は愛染法を修する者の爲めに无量の罪を滅し无量の福を生ぜしめんと誓ふものなりと云ふ

愛染明王の畫像世に尠からざれども東京上野の護國院に傳へて巨勢相賢の筆と稱するものと茲に出せる傳範俊僧正の一幅とは實に同畫像中の白眉なる可し茲に出せるものを見るに筆路圓熟精緻にして設色亦頗る微妙に且つ造辦に施せる切金の巧なる人をして嘆賞措く能はざらしむるのみならず其忿怒の形相其に入神の妙筆にして觀る者をして自から畏敬の念に堪へざらしむ案するに範俊は南都興福寺の大威儀師仁靜の子なり小野の成尊僧都に師事して兩部の大法を受け専ら密教を學ぶ嘗て皇親に異妖ありし時召されて入内し愛染の法を修し之を消除す因て勅して小野の覺茶羅寺を主らしむ白河天皇延久五年 應徳三年即ち西暦一〇七三年一〇八六年在位護國の後鳥羽の離宮に遷り給ふや師護持僧となり常に愛染法及び尊勝法を修す人呼んで鳥羽の僧正と云ふ長治三年東寺の長者と爲り仁仁二年權僧正に任じ天永三年西暦一一二二年四月二十四日七十五歳にて化す僧正頗る丹青に妙を得且つ常に愛染法を修したるを見れば此畫を以て僧正の筆と傳ふこと決して偶然にあらず而も其精妙なる筆致に至りては專門畫家と雖も容易に及ぶ可らざる處あり僧正果して能く此の如き手腕を有せしか聊か疑なきを得ざれども兎に角に此畫が有數の名品たることは論を俟たざる所なり

RĀGA VIDYĀ-RĀJA (AIZEN MYŌ-Ō).

(Kakemono, coloured, 2 feet 9½ inches by 1 foot 7½ inches.)

SAID TO BE BY THE HIGH PRIEST HANSHUN.

OWNED BY THE TEMPLE, HŪBODAI-IN, KYŌ-Ō-GOKOKUJI (TÔJI), KYŌTO.

(COLLOTYPE.)

Rāga Vidyā rāja seems to be a form of Kama (The God of Love), and carries a bow and arrow as is seen in the picture here reproduced. According to the mystic doctrine of Tantra, he is said to be living in the Sun, his body being as brilliant as the Sun's beams. He has three eyes, his face has an angry expression, and he wears on his head a small crown, the form of a lotus. Of his six hands, the three left ones hold, respectively, from below, (1) a gold ball, (2) a diamond box, and (3) something—the name of which is unknown to us. In the right hand he holds (1) a stake, (2) a diamond arrow, and (3) a lotus flower.

There are several pictures of this deity, but that here given and that one belonging to the temple, Gokokuji, at Uyeno, Tôkyô,* are the best of all. In the present one, we can but admire the skillful use of the brush, the delicacy of handling, and the beauty of colouring; besides, the fine application of gold leaf to the petals of the lotus flower. The expression of anger is particularly well depicted and commands special attention.

Hanshun, the reputed painter, having been a pupil of the high priest Jōson, was versed in the mystic doctrine. He was once invited to the Imperial Court and commanded to celebrate the sacred service appropriate to Rāga Vidyā rāja, and afterwards he was made resident priest at the temple, Mandara, at Ono. He was chōin to the ex-Emperor Sakurakawa (reigned 1073-1097), and at a later date to Prince Toba, where he often performed the rite just referred to. He became, later on, the head priest of Tôji, and died in 1112, aged seventy-five. He was sacred to painting, and, as he professed special allegiance to the deity Rāga, it is reasonable to assign this picture to him; but whether he had such surpassing skill as it exhibits, or not, is still an open question. It is a rare art-object, whoever the artist may have been.

* See the text on page 106, fig. 1, p. 106.



山水圖絹本着色 筆者不詳

六曲屏風一隻中の一部

屏風三尺六寸五分、横七尺二寸七分

山城國高雄真言宗神護寺藏

神護寺の山水屏風は夫の東寺の山水屏風第五番に其一部を掲出せりと共に古來頗る有名なるものにして倭畫風の山水を窺知す可き唯一の珍什なりと稱せらる。茲に掲ぐるものは即ち其一部なり筆者は或は康房と云へる人なりと云ひ又は弘法大師實龜五年一承知二年即ち西暦七四四年一八三五年なりとも云へど未だ確定せる説なし。雍州府志を見るに大師所畫六曲屏風之山水設彩也至濃矣元一雙物而其後今在醍醐報恩院於彼院謂畫工康房之筆也弘法與康房倭語相同故當寺漢康房稱弘法者乎とあり然れども康房なる人の傳詳ならざれば未だ遽に府志の説に従ふを得ず又畫中人物の風俗決して大師當時のものにあらずるを見れば其大師の筆にあらずること亦勿論なり醍醐に在りしと云ふ一隻に就ては親しく該寺に尋ねまた記録を捜したれども其所在今詳ならず府志の著者黒川道祐元祿二年即ち西暦一六八九年十一月歿すの頃には報恩院に現存せしならんも今日之を見るに由なく此畫と比較對觀するを得ざるは遺憾なりと云ふ可し全體の畫風によみて之を推測するに蓋し藤原時代の末期西暦第十二世紀頃に屬す可きものなる可く頗る春日風の優美なる畫致を帯び而して漸く上佐氏の畫風に胚胎せんとするの徵を現はせりされば之を以て鎌倉時代西暦第十二世紀末一第十四世紀中頃の畫風を現出せんとする階梯とも見る可き作品と稱するも不可なきが如し。藤原末期に於ける倭畫の眞面目を窺はんご欲せば此一隻の屏風畫を描きて他に之を求む可らず古來倭畫を愛翫する者之を見て歎賞已まざるもの偶然にあらずるなり

LANDSCAPE.

(Part of a Folding-screen, coloured; 7 feet 3¼ inches by 3 feet 7¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, JINGOJI, TAKAO, KYŌTO.

(COLLOTYPE.)

The folding-screen decorated with landscape drawings, which belongs to Jingoji, and that belonging to Tōji (See vol. v.), have been very famous since ancient times as a pair of excellent specimens of landscape sketches in accordance with the canons of the Yamato School. The artist is, according to some, Kōbō (Yasufusa), according to others, Kōbō Daishi (774-835). That the work is not by Kōbō Daishi is almost certain from the manner of drawing the human figures. Unfortunately, we do not know who the other Kōbō (Yasufusa) was: a certain book which treats of old art, mentions a landscape picture attributed to this person, and were it still kept in Hō-on-in, Daigo, near Kyōto, as it is stated in that book to be, it would have furnished us with good material for judgment; but we have searched in vain for this picture. From the style of these sketches, we consider that they belong to the latter part of the Fujiwara period (12th century), when the Kasuga School, although still flourishing, was already indicating a tendency toward the new Tosa School. If this proves to be the case, the picture here reproduced would represent the transition period between the Kasuga School and that of the Kamakura epoch (end of the 12th century—beginning of the 14th).

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山本白蘭本音節





孔雀明王畫像絹本着色 筆者不詳

(竪三尺二寸三分、横一尺九寸七分)

山城國竹田眞言宗安樂壽院藏

孔雀明王は秘密佛教にて崇奉する神にして息災延命を求むる爲め此神祈念の修法眞言宗に於て専ら行はれたること第三冊仁和寺の孔雀明王畫像に就て述べたる所の如し但し彼の畫像は六臂なれども此れは則ち圓髻なるの相異あり其持物の如き亦同一ならず今像は右方第一手に蓮華第二手に俱緣果を持し左方第一手に吉祥果第二手に孔雀尾を執れり前者は何の典據によりて造りしものなるか明かならざれども後者は經に説く所と合するが如し

安樂壽院は鳥羽上皇の御創建に係り保延三年西暦一三七年十月覺行法親王を導師として落慶供養の式を挙げ給ひし所にして昔時は佛殿僧坊其他の堂宇輪奐の美を盡して眞に粉飾所たるに負かざりしと云ふ筈に出せる孔雀明王の畫像は即ち同院の什寶なり其筆者は何人なるか詳ならざれども描法精緻筆鋒尖細にして濃厚なる着色能く配合の妙を示し且つ衣紋の線條には比較的多量の銀を用ゐて粉飾の美を現はし頗る優美高雅の趣に富めり其製作の年代に就きては藤原時代の初期西暦第九世紀頃ならんとの説あれども同時代に於ける他の遺品と比較對照し且つ此畫の品致筆法及び配色等によりて精鑒するに鳥羽上皇の頃西暦第十二世紀の初に於ける春日一派の作品とするを允當とす可きが如し況んや都名所圖會に鳥羽殿には宸書の法華を講じ安樂壽院の定海に命じて孔雀明王の法を修せしむとあるを以て見るも同院草創の時或は上皇が當時の能手に命じて孔雀明王の像を畫かしめ之を當院に寄付し以て御修法の用に供せしめ給ひしことを知る可く而して此畫乃ち是れなる可きを察するに難からざるをや願ふに當時の繪畫は優美を以て勝りたれども而も時風に應じて率ね纖巧に流れ氣魄に乏しきの通弊を免れざりしが此畫は然らず優美にして且つ氣魄頗る超凡毫も時弊に陥らず眞に稀有の逸品と稱す可し

MAYŪRA-VIDYĀRĀJA (KUJAKU MYŌ-Ō).

Height 66.6 inches, 3 feet 2 3/4 inches. 71 cent 11 1/2 inches.

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, ANRAKUJU-IN, TAKEDA, YAMASHIRO.

(COLLOTYPE.)

The picture of this deity which we reproduced in vol. III., represents him as having six arms, while this one shows but four. The first of the right hands holds a lotus flower and the second a fruit called 'Ku-shi'; * in the first of the left hands is an another fruit and in the second, a peacock's feather.

The temple, Anraju-in, was founded by ex-Emperor Toba (reigned 1108-1123), and the ceremony of consecration was performed by Prince Kakugyō in the 10th moon, 1137. Religious services, in which Mayūra-vidyārāja was the particular object of adoration, were frequently observed, either at the Imperial Court or in the temple, and such a picture as this, specially painted for the purpose, was part of the paraphernalia used on such occasions.

We do not know by whom this picture was painted. The principles of one particular art-method are minutely carried out; the line of the brush is acute and fine; the colouring—though thick—is in perfect harmony; and the patterns of the fabric, comprising the robes are beautifully outlined by the free use of a comparatively large quantity of silver pigment: the whole evincing a highly cultivated artistic taste. As to its date, some assign it to the first part of the Fujiwara period (9th century); but after a comparison with authentic works of that epoch, the variation in taste, in technique, and in colouring, would rather lead us to attribute it to a later period; namely that of Emperor Toba's retirement, who, as has already been stated, would much interested in this deity.

* It is a fruit called 'Ku-shi' in the original text.





千手觀世音菩薩木像 作者不詳

(身長二尺九寸)

近江國天台山宗長命寺藏

江州蒲生郡島村の長命寺山は津田の入江に臨み頂上に登れば世界
洞淵にして前面には汪洋たる琵琶の湖水あり眺望絶佳州内有數の
勝區と稱せらる長命寺は此山上に在り西園札所の一として殊に有
名なり茲に出せる千手觀音の木像は即ち其本尊にして古より靈驗
顯著なりとて遠近の諸國より巡拜する者頗る多し千手觀音は六觀
世音正觀音千手馬頭十一面準胝如意輪の一にして大悲觀世音とも
稱し利生化物の方便として觀自在菩薩の變現せるものなり其左右
四十手の所表及び千手のことに就きては第一冊東寺の六觀世音畫
像の處に詳説したれば就て見る可し茲に掲ぐる像は極地の木彫に
して切金を以て種々の模様を施せるの外更に他の彩色を用ゐたる
所なし而も其面相手足の彫刻の如き就れも巧妙精緻を極め容姿端
嚴優雅雄原時代末期西暦第十二世紀の前半の風格を現はせり由來
佛像佛畫の多くは香烟の爲に煙染せられその名品たり傑作たるも
のはど一層其痕跡甚しき傾あり然るに此靈像は古來今日に至るま
で秘佛として深く佛龕の裡に密閉せられ何人にも容易に其尊容の
拜觀を許さざりしが故に毫も汚染の痕なく恰も新作に接するの觀
あり只寶冠光背臺座持器等に於て後世の補修に係るものあるを認
むれども全體の刀法は勿論天衣に施せる種々の裝飾模様の如き皆
頗る鮮明にして當代のまゝを存せざるなく洵に稀有の逸品と稱す
可きものなり

WOODEN-IMAGE OF THE THOUSAND-ARMED AVALOKITEŚVARA.

(a feet 10½ inches in height.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE, CHÔMYÔJÎ, ÔMI.

(COLLOTYPE.)

The hill on which this temple, Chômyôjî, stands is in Ômi province; the location, overlooking the famous Lake Biwa, is beautiful. The temple is visited by great numbers of pilgrims, and one of the images here reproduced. The Thousand-armed (Sahasra-pâda) is one of the Six Forms of Avalokiteśvara (See p. 11). Sometimes called 'The Great Compassionate One.' This figure is carved out of white wood and is without any coloring, but there are many pieces of gilt metal pasted on to form the ornamental designs. The face, arms, and all the members, are so well proportioned and so dexterously executed, that the serene character of the subject is most tastefully manifested. The general style of the work points to a date in the latter part of the Fujiwara period (first half of the 12th century). Fortunately, this image was safely installed in a shrine, not being shown to the public, and it is therefore not at all soiled by the smoke of incense or the like. Although we observe in the face, the diadem, the plaques on the hands, and in the base, some trace of repairs, all the principal portions are just as they are originally. The image is one of the precious art objects of our country.





信貴山縁起書卷(紙本着色)

傳鳥羽僧正覺猷筆

全二卷中の一段

(各葉幅一尺四分)

大和國真言宗信貴山朝護孫子寺藏

信貴山縁起書卷は鳥羽僧正覺猷天喜元年—保延六年即ち西暦一〇五三年—一四〇〇年第一冊に其傳を載すの筆と稱せらるゝもの、中に於て最も優秀なるものにして夫の高山寺の鳥獸藏書第一冊及び第四冊に其二段を掲出せり。共に連城の趙壁に比す可き珍什なり。此書卷は信貴山朝護孫子寺の毘沙門天の靈驗顯著なりし事蹟を書きたるものにして山崎長者の巻及び飛倉の巻とも云ふ延喜加持の卷尾公の巻の三卷あり。茲に出せるものは山崎長者の巻及び延喜加持の巻の各一段なり。第一圖の詞書にこの山信貴山の麓にいみじき下種樹人ありけり。そこに遷の鉢は常に飛び行きつゝ、物は入りに來たりけるをゆゑしくつくき鉢より出ずはごにこの鉢飛びて例の物乞ひに來たりけるをゆゑしくつくき鉢より取りて食の隅に投げ置きて頓に物も入れず取りも出さず食の戸をさして物ごもまただめはて、この鉢を忘れて物を入れず取りも出さず食の戸をさして立歸りぬる程にどばかりありてこの倉すゝろにゆき、とゆるぐいかに、と見騒ぐ程にゆるぎ、と土より一尺許ゆるぎあがる時に、こは如何なる事ぞと怪しがりてさわぐまこと、ありつる鉢をわすれて取いです成ぬるそれがあわぎにやなどいふ程にこの鉢藏よりもり出でて此鉢に藏棄てたゞのぼりに空ざまに一二丈ばかり登るさで飛び行く程に人々見語りあざみ騒ぎあひたり。藏の主も更にすべきやうもなければこの倉のいかん所を見んとて、まににたちて行くそのわたりの人々も皆走りけり。と云ふの意を描けるものなり。又延喜帝西暦八九八年—九三〇年在位當て不豫なりし時毘沙門天に祈り夢中劍の護法の靈驗を感じて快復し給ひしことあり。第二圖は即ち其所謂劍の護法出現の狀を寫せるものなり。鳥羽僧正の書は第一冊にも述べたる如く、飄逸奇警にして輕快活脫の妙に富み生氣躍々端俣す可らざるが中に自ら超過高標の語致溢るゝが如し。平凡の者流が到底企及する能はざる所なり。

此書卷の詞書は古來傳へて權大納言世尊寺行成卿の筆と稱すれども信じ難し。何となれば鳥羽僧正は保延六年西暦一一四〇年九月八十八歳にて寂し而して行成卿は僧正に先つこと百十餘年即ち萬壽四年西暦一〇二七年十二月五十六歳にて薨じ其年代相同じからざればなり。更に之を世尊寺伊行卿又は僧徒達の筆とするの説もあれど是れ亦遽かに信を措き難し。要するに其筆者の誰たるを問はず、墨痕超絶にして、畫と共に並び賞すべき名品と云ふ可し。

THE MIRACLES OF VAISRAVANA.

(Two parts of three rolls, coloured; each roll, 1 foot 1/4 inch in width.)

SAID TO BE BY TOBA SÔJÔ.

OWNED BY THE TEMPLE, CHÔGOSONSHUJI, SHIGISAN, YAMATO.

(COLLOTYPE.)

The picture-rolls illustrating the miracles of the god Vaisravana, which are preserved in the temple on Shigisan, are the best of those attributed to **Toba Sôjô**, or Kakuyô (1053-1140, see VOL. I.). We have reproduced some of his caricature drawings, owned by the temple, Kôzanji, (vols. I and IV.), which, together with the present rolls, are famous for being most excellent representatives of his work.

The rolls consist of three parts and illustrate, respectively, the miracles of The Flying Granary, The Vision of Emperor Daigo, and An Incident in a Nunnery. We have selected for reproduction here, two sections of the first and second parts. The first relates to the tale of The Flying Granary which is as follows:—"At the foot of Shigisan there lived a certain rich farmer. Every day a bowl came flying through the air to him and, when he had filled it with eatables, it floated off toward the shrine of the god Vaisravana. But the farmer soon became tired of the begging bowl, and one day he left it in the granary, unfilled. Presently the granary itself began to rock of its own accord, and the motion gradually increased until at last the building sailed off into the air, carrying the bowl along with it, and moved upward to the shrine, to the great amazement of all the people around.

The second part refers to a vision which came to Emperor Daigo (ruled 898-930) during an illness. He earnestly prayed to Vaisravana to restore him to health, and at last he dreamt that "The Guardian of the Law" appeared to him wearing swords all over his body, and treading on a wheel which rolled through the sky. Soon after this the Emperor recovered his health and was very grateful to the god.

The paintings of Toba Sôjô are all very witty and suggestive, rich in humour and full of spirit, while at the same time they indicate a highly cultivated taste, quite beyond the attainment of artists possessing only ordinary talent.

* For so Vaisravana is called.

計貴山縣賦書卷本音の

全三卷中の二刻

音聲調、凡四卷

大時岡理信宗計貴山縣賦書卷本音

計貴山縣賦書卷本音の
全三卷中の二刻
音聲調、凡四卷
大時岡理信宗計貴山縣賦書卷本音

THE MIRACLES OF VAISRAVANA

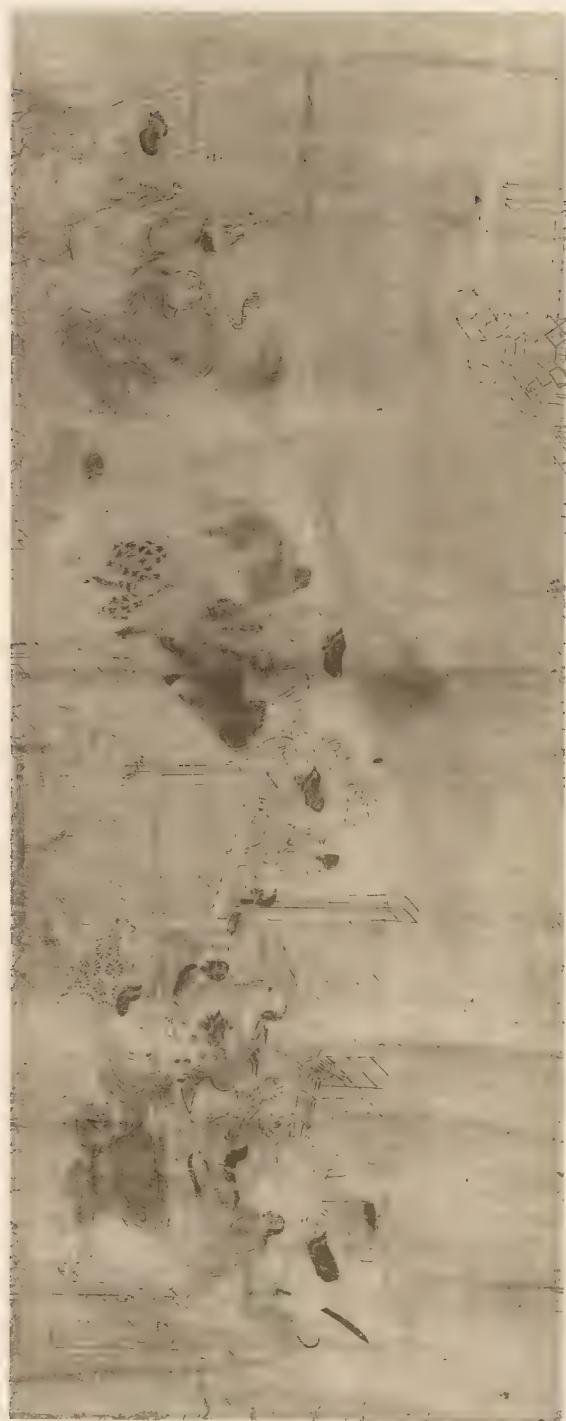
THE MIRACLES OF VAISRAVANA

THE MIRACLES OF VAISRAVANA

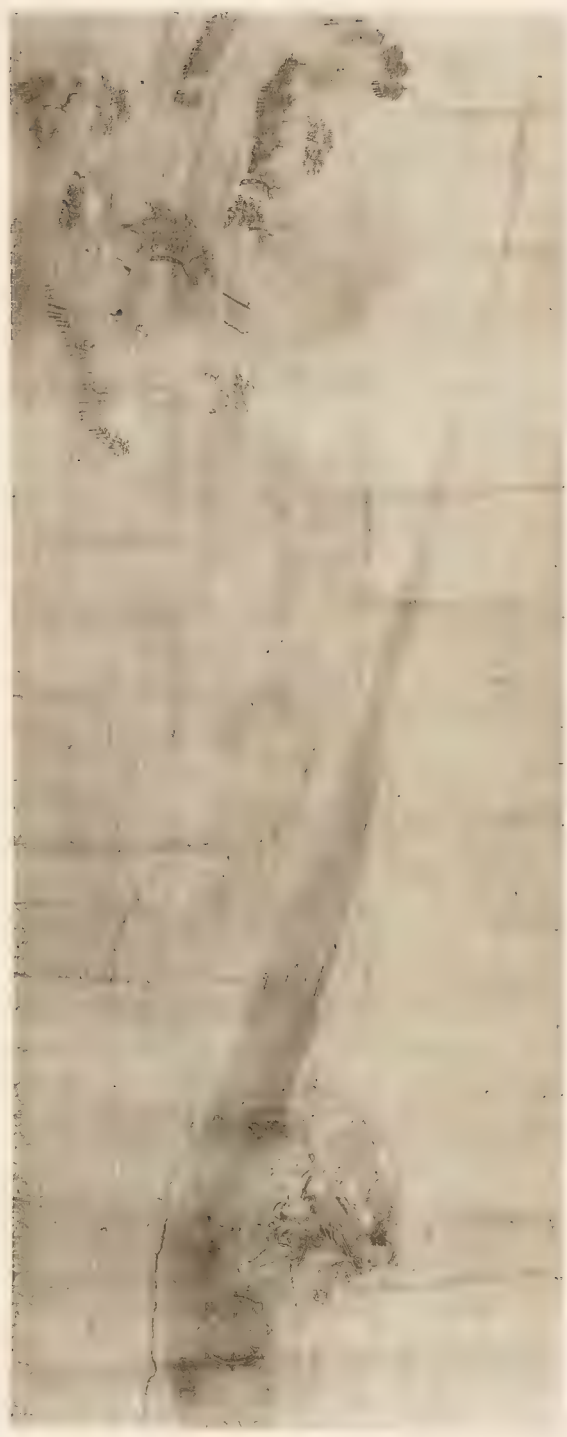
OWNED BY THE TEMPLE CHRONICLERS SHIGEMU YAMATO

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The temple of Vaisraavana is situated in the city of Kyoto, Japan. It is one of the most important religious sites in the country. The temple is dedicated to the god Vaisraavana, who is believed to be the guardian of the city. The temple has a long history and has been visited by many pilgrims over the centuries. The temple is a beautiful example of traditional Japanese architecture. It has a large main hall and several smaller halls. The temple is surrounded by a large garden. The temple is a very important part of the city's heritage. It is a place where people come to pray and to learn about their religion. The temple is a very beautiful and interesting place to visit. It is a must-see for anyone who is interested in Japanese culture and religion.









善財童子華嚴五十五箇所圖卷紙本淡彩 筆者不詳

全一巻中の一段

全長四丈二尺六寸、幅九寸九分

奈良華嚴宗大本山東大寺藏

大方廣佛華嚴經入法界品第三十九藏經天映に説く所に據れば善財童子初め入胎する時七寶樓閣自然に涌出し其樓閣の下に七箇の伏藏ありて七寶の牙を生ず童子處胎十箇月にして生る其生る、や一切の衆寶自然に現出し一切の庫藏悉く充滿せり是故に父母善相師等此兒を呼んで善財と名づく後文殊師利菩薩娑羅林中の大塔廟處に住し衆の爲めに説法するや善財五百の童子と共に文殊の許に詣り説法せんことを請ふ文殊乃ち童子の夙因を觀じ爲めに説法す童子隨ふて菩薩の道を求む文殊乃ち先づ南方德雲比丘に參じ次第に展轉して終に普賢菩薩の處に至らしめ一切佛刹微塵數の三昧門を證得せしめたりと云ふ此畫卷は即ち善財童子が德雲比丘等五十餘箇所の諸善知識に參じたる經歷を描けるものにして茲に出せるは善財童子が諸童子と共に始めて娑羅林中に詣り文殊菩薩の法を聽く所なり圖中の塔は即ち大塔廟中央の蓮座に半跏趺坐して右手に劍を執り左手に蓮華を持せるは文殊師利右方に合掌せるは其眷屬なり又文殊に對ひて跪坐禮拜せるは即ち善財童子にして他は善行善哉善威儀等の諸童子及び優婆塞優婆夷等なり此畫卷の筆者及び年代に就きては未だ確説を得ず鑑藏家中天平時代西暦第八世紀の物ならんと云ふ者あれども始めて此圖を作りしは支那宋の舊宗徽宗兩朝頃西暦第十一世紀の交頃世に在りし東京法雲寺の佛國禪師にして恰も我堀河鳥羽兩天皇頃に當れば此畫卷も亦同時代以後に成れること明かなり今其畫風によりて察するに恐らくは藤原末期西暦第十一世紀の末より第十二世紀の初頃の作ならんか唯其筆者の不明なるは頗る惜む可しと雖も筆致簡古にして着色淡雅一種の妙味言ふ可らざるものあり亦是れ稀世の一寶なる哉

MAÑJUŚRĪ AND THE YOUTH SHAN-TSAI.

(Part of a roll, slightly-coloured; 42 feet 3 inches by 11½ inches.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

When Mañjuśrī was preaching the Law in Śāra grove before the stūpa (pagoda) where the Bodhi-trees were deposited, a youth named Shan-tsai, with 500 of his boy friends, attended to listen to him. Shan-tsai requested Mañjuśrī to teach him how he might raise himself to the rank of a Bodhi-sattva. Mañjuśrī thereupon told him first to go a priest, Te-yun, so as to come to Bodhi-sattva Samantabhadra under whom he might be able to attain saintly insight. In the picture here reproduced, the scene is laid in the Śāra grove, before the shrine containing the relics of Śākyamuni. The one who sits on the lotus throne, with a sword in one hand, a lotus-flower in the other, is Mañjuśrī. On his right sit two other saints; and kneeling at his left,—with folded hands and a reverent expression—is the youth Shan-tsai, surrounded by his young friends, laymen, women, and a few priests.

As to the artist and the date of the roll, there is yet no settled opinion. Some attribute it to the Tempyō epoch, but this latter impression, because said Lord of painting was introduced by a priest named Fu-kuo, of the temple, Pa-yun-si, at Tong-king, during the Sang dynasty, in the reigns of Emperors Te-tsung and Hui-tsung (end of the 11th century and first of the 12th). The present picture must, in any case, be subsequent to that period and we are rather inclined to assign it to the latter part of the Fujiwara epoch (second half of the 11th century). The technical treatment of objects is simple and antique, the colouring is slight and refined. The poems written over the scene refer to Mañjuśrī and Shan-tsai.

晉書卷之五十五 陶侃品谷漸水考注





嚴島經卷口繪(紙本着色) 作者不詳

三十二卷中二卷の口繪

每卷長凡一丈五尺、幅八寸六分

安藝國宮國幣中社嚴島神社藏

嚴島は俗に宮島と稱し安藝國佐伯郡の海中に在り全島の周圍凡七里半嶺嶺々として雲に聳え林樹蒼々として四時緑に海波澄然環りて風光を醸す真に天然の勝景にして古來日本三景の一に數へらるゝも寔に其故あり而して神社の宮殿亦結構壯麗にして殆んど他に比す可きなし祭神は市杵島姫命なりと云ふ相國平清盛(仁安二年)治承四年即ち西暦一一六七年一一八〇年在職安藝守たりし時より深く信仰し大に神領を増加し社殿を修造し壯麗を極むに至れり而して平氏一門の人々皆種々の寶物を奉納しけるが就中嚴島經卷は其最なるものなり嚴島經卷とは即ち妙法蓮華經二十八卷(無量義經一卷觀音寶經一卷阿彌陀經一卷般若心經一卷)の五部三十二卷を長寛二年西暦一一六四年九月清盛が從二位權中納言兼皇太后宮權大夫たりし時奉納せしものにして願文に弟子清盛自身を云ふ并家督三品武衛將軍重盛及他子息等兼又舍弟將作大匠經盛能州若州兩刺吏門人家僕都盧册二人各分一品一巻所令盡善盡美也とあるを以て其清盛以下一族の人々が手寫したるものなるを知る可し但し法師品及び阿彌陀經の二卷は清盛分別品は左衛門少尉盛國藥王品は左衛門少尉盛信莊嚴王品は右兵衛重康の筆なること其各自の奥書にて知るを得れども其他は何人が何れの卷を書寫したるか詳ならず而して其裝飾の如き孰れも意匠を凝らし美を盡さざるなく地紙の模様其他玉軸紐緒等に至るまで各卷趣向を殊にし十種十樣互に研を爭ひ美を競ふて光彩燦然人目を奪はんとす實に平家の一門が全盛榮華を極めたるの影迹とも見る可き珍什にして亦即ち當時の技巧を窺ふ可き唯一の資料なり而して何れも卷頭に口繪あり其畫樣極めて優美纖巧なるを以て是れ蓋し繪畫に巧なりしと云ふ清盛の女某の纖手に成れるものならんとの説あり之を前冊に掲げたる楯扇々面の人物畫と比較對觀せば思半ばに過ぐるものあらん

茲に出せる二圖は法華經の序品第一と從地涌出品第十五の兩卷の口繪なり前者圖中の雲は銀沙にして又紫の隈取切金及び微塵砂子を用ゐたる筆手畫なり後者も亦彩色其妙を極む全體の裝飾と共に最も珍重するに堪えたるの名物と云ふ可し

FRONTISPICES TO THE SACRED TEXTS AT ITSUKUSHIMA.

(Pictures in two of thirty-two rolls, coloured; each roll, 9 feet 11½ inches by 16½ inches.)

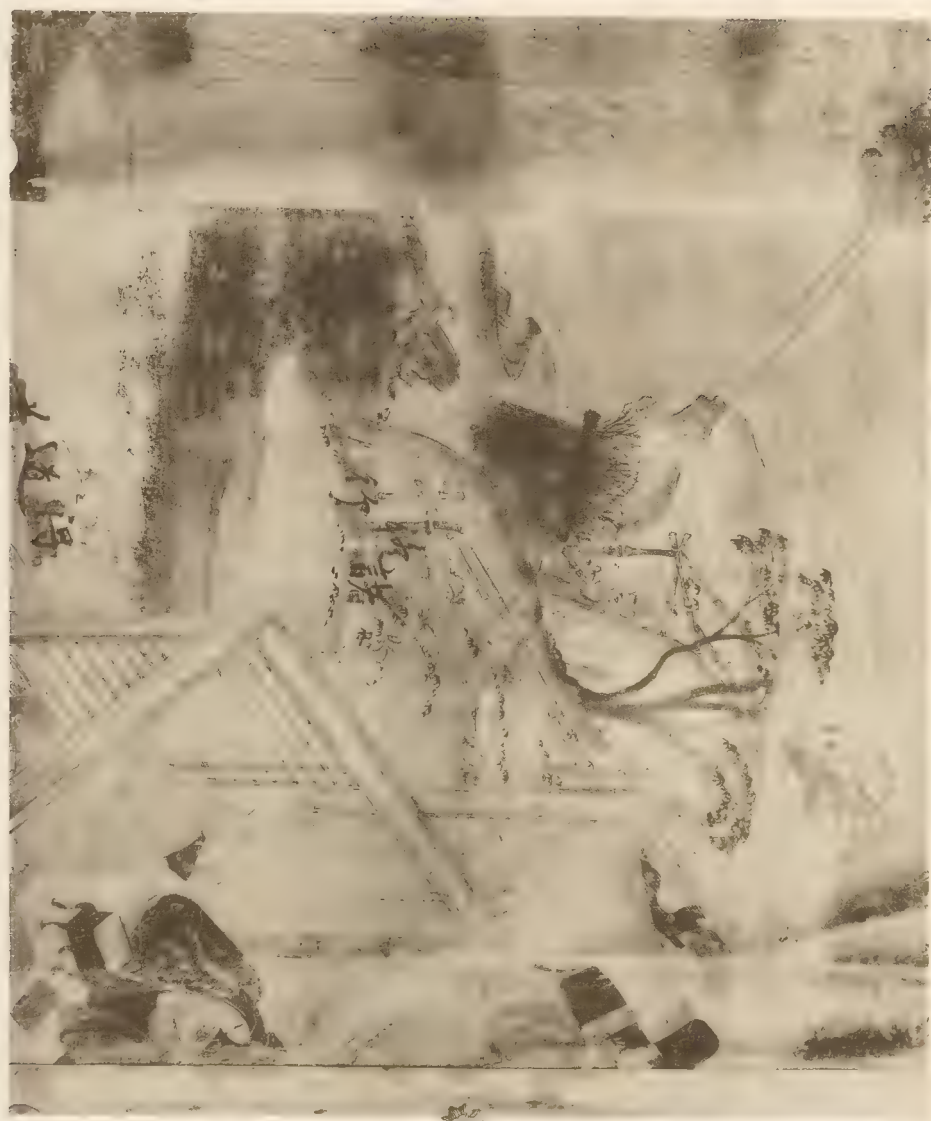
ARTIST UNKNOWN.

OWNED BY THE SHINTÔ TEMPLE, ITSUKUSHIMA-JINSHA, MIYAJIMA, AKI.

(COLLOTYPE.)

Itsukushima, commonly called Miyajima, is an 'island in the Inland Sea off Hiroshima; its circumference is about 17 miles. The picturesque isle, with dense forests covering all the hills and natural parks where tame deer wander at will, is reflected like an exquisite gem in the clear water. Its great natural attractions are enhanced by the old-fashioned shrine of the female deity, *Ashiki shima-hime-no-mikoto*. At the time when Taira no Kiyomori (1118-1181) was governor of Aki, the temple enjoyed all the prestige and advantages of being in an opulent parish, and the buildings were maintained in a luxurious fashion. Copies of Buddhist Scriptures, illustrated extracts from which are here reproduced, were presented to the temple by Kiyomori, and include the 'Lotus of the True Law' (28 rolls); the 'Book of Immeasurable Meanings'; the 'Land of Bliss' (*Sukhāvati-vyūha*); and the 'Heart of Wisdom' (*Prajñā-pāramitā-hṛdaya*), amounting in all to 32 rolls. In a scroll attached to them, Kiyomori himself says as follows:—"I myself together with Snigemori and my other sons; Taunemori, my brother; and other relations, and some of my retainers, thirty-three persons in all, copied the sacred texts; each person one roll." These were presented to the temple in the ninth moon of 1164. The 'Land of Bliss' (*Sukhāvati-vyūha*) and the chapter on 'Teachers' of the Lotus (*Saddharma-puṇḍrikā*) were written by Kiyomori himself, but—with the exception of a few—the rest are not signed. The designs on the paper, the decorations of the rolls, and the like, are all indescribably beautiful; the wealth and luxury of the Taira family being indicated in every conceivable way. These texts show us the great development of the decorative arts in the 12th century. Each roll has a beautifully and most dexterously executed frontispiece. It is in the highest degree probable that these were painted by Kiyomori's daughter, who is said to have been skilled in drawing. Compare—for the purpose of noting the difference in method and treatment—the picture on the *Hügi* fan, given in the last volume, with these

The frontispieces we have chosen are both from the 'Lotus.' In the first, the clouds above are of silver sand and the other portions are also of gold sand or leaf, the style of painting being the so-called *Ashiki-gaki* (a picture which combines drawing with writing). The second is equally fine; the female figure having a sword and a water-jar may have some special significance.





俊乘上人木像 作者不詳

(身長二尺六寸九分)

奈良華嚴宗大本山東大寺俊乘堂安置

俊乘上人名は重源俊乘は其字なり俗名を刑部左衛門尉重定と云ふ初め醍醐寺山城に在りて密教を學び後黒谷の源空に從ひて念佛の法門を受く仁安二年西暦一一六七年海に航して宋國に入りたまふ榮西禪師京都建仁寺の開山に四明に遇ひ相伴ふて天台山に登り翌秋共に歸朝す治承四年西暦一一八〇年東大寺兵變に值ふ朝廷帥に勸して再建の事を幹せしむ帥以爲らく昔し聖武天皇東大寺を創建し給ふや帝者の威福を以てして尙且つ化縁を天下に募る蓋し勝益を萬民に分つなりと乃ち一車を造りて自ら之に坐し左に詔命を奉じ右に幹疏を貼し州郡を巡行して淨財を勸化し遂に十餘載を経て大殿を落成し輪奐舊に復するに至れり建久六年西暦一一九五三年三月千僧を鳩めて落慶供養の式を舉ぐ後鳥羽天皇百官を隨へて寺に幸し給ひ大將軍源賴朝諸將を率ゐて監護宿衛せり師此歲六月六日を以て東大寺の某院に終はる年七十餘歳は云ふ元久二年即ち西暦一二〇五年六月五日八十六歳にて入寂す茲に掲ぐる像は或は師の自作なりと云ひ又は宋人陳和卿第六冊石造獅子の説明參看の製作なりとも云へり孰れか果して真なるを知らずと雖も其刀法頗る俊健にして能く高僧の風采を顯はし温乎たる相貌の裡おのづかゝ夫の大殿堂再建の大事業を成功したるの意氣を示せり此像を藏むる所の俊乘堂は一に淨土堂とも云ひ寶永元年西暦一七〇四年師の五百年遠忌に當り公處上人なる者大佛殿の餘材を用ゐて再建したるものなりと云ふ

WOODEN FIGURE OF THE HIGH PRIEST SHUNJÔ.

(2 feet 8 inches in height.)

ARTIST UNKNOWN

INSTALLED IN THE SHUNJÔ-DÔ OF THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

Shunjô, who was otherwise called Chôgen, began his sacred studies in the temple, Daigoji, near Kyôto, but afterward went to Genkû, the founder of the Jôdo sect, from whom he received instruction in the doctrine of Buddha Amida. In the year 1167 he went to China, during the reign of the Sung dynasty, and visited Mount Tien-tai, where he met Yeisai, (afterward the founder of the temple, Kenninji, Kyôto), with whom he formed an intimate friendship and who accompanied him to Japan on his return the following year.

When the temple, Tôdaiji, was destroyed by fire, in 1180, an Imperial order to rebuild came to Shunjô, who was then the high priest. He recalled to mind the fact that, when the temple was first built by the Emperor Shômu (724-748), that sovereign, notwithstanding his own great wealth, received subscriptions from the people so that all of his subjects who chose to do so might share the moral benefit which would accrue from such a meritorious deed as rebuilding the temple. Shunjô determined to follow the example of that Emperor and, accordingly, ordered a cart on which he mounted and drove through many towns and villages, with the Imperial order in his left hand and a subscription list in his right. After more than ten years the temple was rebuilt. In the third moon of the year 1195 the ceremony of consecration was held, to which one thousand priests were invited. The Emperor, Go-Toba, attended the ceremony with all his courtiers; and the Shôgun, Yoritomo, guarded the place with a band of military officers. Shunjô, having seen all this properly concluded, died in the sixth moon of the same year, aged more than seventy years.

The wooden figure here reproduced is said to have been carved by Shunjô himself, or by Chan Huo-kin (See vol. vi., note on 'Stone Images of Lions'). We are not able to determine who the actual artist was, but we see that the mode of carving is so excellent and distinguished that it sufficiently indicates the prominent character of the high minded prelate who achieved the unsurpassable success of rebuilding that gigantic temple.



老松八哥鳥圖紙本墨畫 支那宋朝牧溪筆

(縦二尺六寸、横一尺二寸九分)

伯仲松平直亮君藏

茲に出せる畫幅は舊宋州侯松平家の珍什にして先祖不昧公寶曆元年
文政元年即ち西曆一七五一年一八八年遺愛の名品なり公は名を治
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PA-KO AND PINE-TREE.

(Kakemono, monochrome-sketch, 2 feet 6½ inches by 1 foot 3¼ inches.)

BY MU-CHI (CHINESE).

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

The picture here reproduced is one of Count Matsudaira's most treasured possessions. He was the feudal lord of the province of Izumi and the picture is said to have been highly prized by his ancestor, Lord Fumai (1751-1818), a major general in the Imperial guard, who, when he was retired, was much given to performing the tea-ceremony, and who founded a new school thereof which goes by his name. As he was the only master of the *chab-wate* and formal tea ceremony from the days of Masakazu Kobori, the founder of the *Yoshioka School* (1579-1647), until his own time, the art-objects which he left behind him are all rare and precious. His attention to artistic detail is seen even in the mounting of the present picture, for which purpose he used a piece of old brocade.

Mu-chi (Mokkei), a great artist of the Sung dynasty (963-1278), was, as we have often stated, naturally indifferent to worldly affairs and addicted to excessive drinking. When needed, he would sleep; when awake, he would sag; and when so inclined, he would sketch whatever his own imagination might suggest. The present picture is a good example of his special skill in hasty drawing. The bird, Pa-ko, also called 'Pa-pa-erh' in Chinese, is all black except one white spot on each side; it is, perhaps, a kind of *Junco*. It is a favorite subject for painting in Japan as well as in China. The method of treating the subject too, is practically the same with all other artists. Mu-chi, however, has adopted a different arrangement of details. He saves an old pine-tree, over which creeping vines are growing, and the bird, Pa-ko, about to settle down to sleep on the twisted trunk. The conception is simple and pleasing; the treatment most tasteful; and the picture, in every way, is worthy of the most distinguished artist. It is, indeed, just such a kind of picture as this that is generally prized by old masters of the tea-ceremony.

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普賢菩薩畫像(絹本淡彩) 傳支那宋朝馬麟筆

(縦五尺二寸五分、横二尺六寸一分)

京都花園臨濟宗大本山妙心寺藏

普賢菩薩のことは第一番吳道子筆釋迦三尊畫像の處に説きたる

馬麟は支那南宋の光宗寧宗二朝西暦一一九〇年一一二四年の時畫院待詔となり院中獨歩と稱せられたる馬遠の子にして、其技父に及ばざりしと雖も而も猶能く画法に達し畫院の紙倣となりし當時の一名匠なり彼れの遺蹟と稱するものにして世に傳はるもの尠からざれども未だ此畫の如く描法豪俊趣致婉す可きものあるを見ず今姑く傳説を離れて之を精鑒するに宋朝に於ける馬麟の筆とするは稍不當を失し寧ろ元時代西暦一二七九年一一三六七年の名匠顏輝一派の書手に出でたるを覺ゆ又此畫今は單幅なれども元來釋迦及び文殊の畫像と共に三幅對なりしか若し然らずんば文殊の畫像と一對を成せしものならん

BODHI-SATTVA SAMANTABHADRA.

(Kakemono, slightly-coloured; 5 feet 3 inches by 2 feet 7 inches.)

SAID TO BE BY MA LIN (CHINESE.)

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

We have referred to the Bodhi-sattva Samantabhadra in VOL. I, under the picture 'Sityamuni, Mañjuśrī, and Samantabhadra' by Wu Tao-tai.

Ma Lin was the son of Ma Yuan, a great artist under the Emperors, K'ang-tsung and Ning-tsung (1190-1224), of the Southern Sung dynasty, C'AN. Though his artistic skill did not reach to the standard established by his father, he was nevertheless, a devoted adherent to the art methods of his family and was appointed an assistant artist at the Imperial court. Several pictures are extant said to be by our artist, yet we never meet with another like the present one, which is so tasteful in design and so free and prominent in handling. If we were to consider this picture without reference to tradition, we should attribute it rather to an artist who was versed in the style of Yen Hui, a noted artist of the Yuan dynasty (1279-1377), than to Ma Lin, an artist of the Southern Sung

[illegible]

卷之二十一

[illegible]

白寶り我のこころを
世に垂て平野思ふ
世に垂て平野思ふ

[illegible]

OWNED BY THE TEMPLE MYŌSHINJI KYŌTO.





運慶及湛慶木像 傳各自作

第一 運慶 (身長二尺五寸三毫)

第二 湛慶 (身長二尺五寸八毫)

京都真言宗六波羅蜜寺藏

運慶は備中法印と號す康慶の子にして佛工の祖定朝西暦第十一世紀六世の孫なり東大寺大佛師職に補せらる初め京都に住せしが後醍醐將軍實朝元久元年一承久元年即ち西暦一二〇四年一三一九年在職に聘せられて鎌倉に移り所謂鎌倉佛師の祖となる歿年は詳ならざれども後鳥羽天皇より順德天皇の頃に及びて(西暦第十二世紀の末より第十三世紀の初に至る世に在りし人なり定朝以後第一の名匠にして其一代の傑作舉て數ふ可らず就中龕に第二冊に掲げたる東大寺南大門の二王中邪羅野摩の一體及び興福寺の文殊維摩等の像は其尤なるものと稱せらる

湛慶は運慶の子にして承安三年西暦一七三三年生る法印大和尚位に就じ東大寺佛師職に補せられ尾張法印と號す而して佛工系圖に寛治二年閏十二月連華王院炎上仍建長三年七月廿四日依詔湛慶造中尊之佛像同六年西暦一五四年正月廿三日功終乎時年八十二とあるを見れば極めて長命の人なりしこと知る可し

六波羅蜜寺は空也上人法禪は光勝天祿三年即ち西暦九七二年九月十一日年七十にて入寂すの開創したる道場なり運慶湛慶の二像が此寺に傳はれるは抑々如何なる因縁に由るか考證に資す可き材料なし但し建新後廢せられし同寺塔頭十輪院はもと運慶の建立に係り其本尊地藏菩薩は運湛父子の合作にして二佛師の像亦同院に安置せるよし古記に見えれば此に掲ぐるもの大れ或は十輪院に傳へたるものならんか其姿體の工合頗る寫生的にして刀法亦老練圓熟能く兩個名匠の風采を躍然たらしめたる處決して凡工の作にあらざるを認む然れども之を二佛師の自作なりとするは聊か疑なき他は其全體の風趣を察するに彼等の當時より少し後のものに屬せり恐らく鎌倉時代末期西暦第十三世紀の末より第十四世紀の中頃に至るの作なる可し蓋し其子孫若くは門流の徒が追善供養の爲め之を刻して因縁の淺からざる十輪院に安置したるにはあらざるか姑く記して後勘を俟つものなり

WOODEN FIGURES OF UNKEI AND TANKŌ.

Unkei, 2 feet 6 inches in height; Tankō, 2 feet 5½ inches.

SAID TO BE BY THEMSELVES.

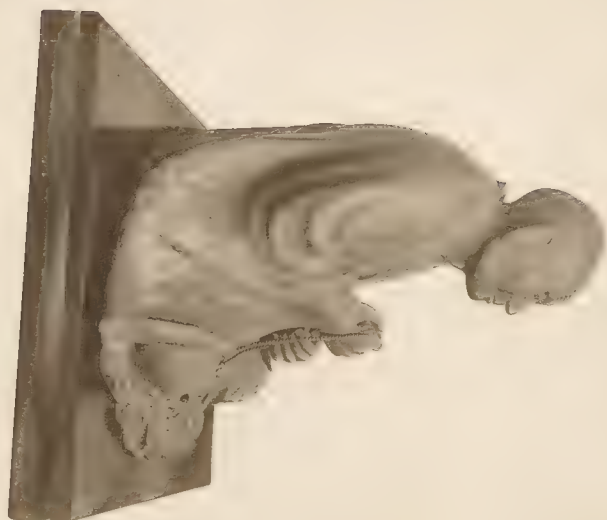
OWNED BY THE TEMPLE, ROKUHARA-MITSU-JI, KYŌTO.

(COLLOTYPE.)

Unkei, the Hōn of Bitchū, was a sculptor in the sixth generation of the Kōchōryū, the family of Japanese Buddhist sculptors. He first lived in Kyōto, but was afterwards appointed Daibashō (Great Buddhist Sculptor) of Tōdai-ji, Nara Subsequently, at the invitation of the Shōgun, Shōtoku Minamoto (1204-1219), he went to Kamakura, where he founded the Rokuhara School of Buddhist sculpture. The life of this artist is not known, but is supposed to be lived in the latter part of the 12th century and in the beginning of the 13th. He is the greatest of Japanese sculptors, and his works are numerous. The image of the 2nd Nandō (of Tōdai-ji) and those of Manjūśrī and Vajrapāṇi at Kōfuku-ji are considered to be the triumphs of his art.

Tankō, son of Unkei, was born in 1173, and is called the Hōn of Owar. He also was appointed Daibashō of Tōdai-ji. He seems to have lived to an advanced age for in the 'Genealogy of Buddhist Sculptors' it is stated that in 1254, at the age of eighty-two, he carved the image of Buddha for the temple, Rengō-ō-in.

The temple, Rokuhara-mitsu-ji, in which these two figures are preserved, was founded by Kōjō (died in 972); but why they are in the temple cannot be ascertained. At the time of the great restoration (1868), there was a subordinate temple, known as Jūrin-in, appertaining to Rokuhara-mitsu-ji, and in a certain record it is stated of this subordinate: "This temple was said to have the image of the Bodhi-sattva Kṣitigarbha (Jizō) was carved by him with the assistance of his son, Unkei, and for the figures of these artists themselves were kept in it." From these remarks, it is more than probable that the present figures are identical with those mentioned in the record. The carving is so true to life and the workmanship so surpassingly skilful that the figures fully indicate the benevolent, priestly characters of the originals. They seem to be productions of the latter part of the Kamakura period (end of the 12th century and beginning of the 14th), a little time after the two artists. In any case, they are assigned to Unkei and Tankō themselves.









奈與竹物語畫卷紙本着色 筆者不詳

一卷中の二段

全長二丈九尺六寸、幅一尺四寸

讀後國圖幣中社金刀比羅宮藏

奈與竹物語畫卷は、に鳴門中將物語と稱し、著聞集卷八に見えたる夫の後醍醐天皇寛文元年（同四年即ち西暦一二四三年）—一二四六年在位がさる女房を寵愛したまひしと云ふ物語を畫けるものなり。此物語を畫けるもの世に數本あれども圖する所大同小異なり。茲に掲ぐるものは金刀比羅宮の什寶にして古來人口に膾炙せるものなり。法橋豐泉源孝之なる人の奥書によれば後深草天皇寶治元年（正元元年即ち西暦一二四七年）—一二五九年在位の御寄附に係ると云ふ但し畫詞共に其筆者に就きて二説あり。甲は詞書を後醍醐天皇御宇頃の歌人權大納言二條爲家畫を繪所預藤原隆能とし、乙は詞書を世尊寺家經御書を右近將監高階隆兼とす。然れども隆能は第三冊にも述べたる如く嘉承西暦第十二世紀の初頃世に在りて後醍醐天皇の御宇よりは百餘年も前の人なるのみならず之を夫の舊尾州侯徳川家に傳へて隆能の筆と稱する源氏物語畫卷に比するに其筆致同じからず。且つ其時代を察するも此畫卷の方遑かに新らしく見ゆ。加之詞書の筆者と云はるゝ爲家御建治元年即ち西暦一二七五年五月七十九歳にて薨す。亦隆能とは隔世の人なれば前者の説同より信するに足らず。更に又之を夫の隆兼延慶頃即ち西暦第十四世紀初の人其筆に係る春日權現驗記の畫第五冊掲載に比較するに其筆全く相異し到底同一人の作と認むるを得ず。後説亦非なるを知る可し。斯の如く此畫卷に關する古來の傳説一も信するに足るものなければ、單に其畫法の結體及び畫風趣致の上より之を觀察するに鎌倉時代の末期西暦第十四世紀の初に屬す可きものなるが如し。而して此畫卷は能く古七佐の風格を發揮したるものにして人物宮室樹木等孰れも能く優美高尚の態を盡し古七佐の眞面目を窺ふ可き好個の一軸なり。

ILLUSTRATIONS TO THE TALE OF NAYOTAKÉ.

(Two portions of a roll, coloured; 29 feet 4½ inches by 1 foot ⅝ inch.)

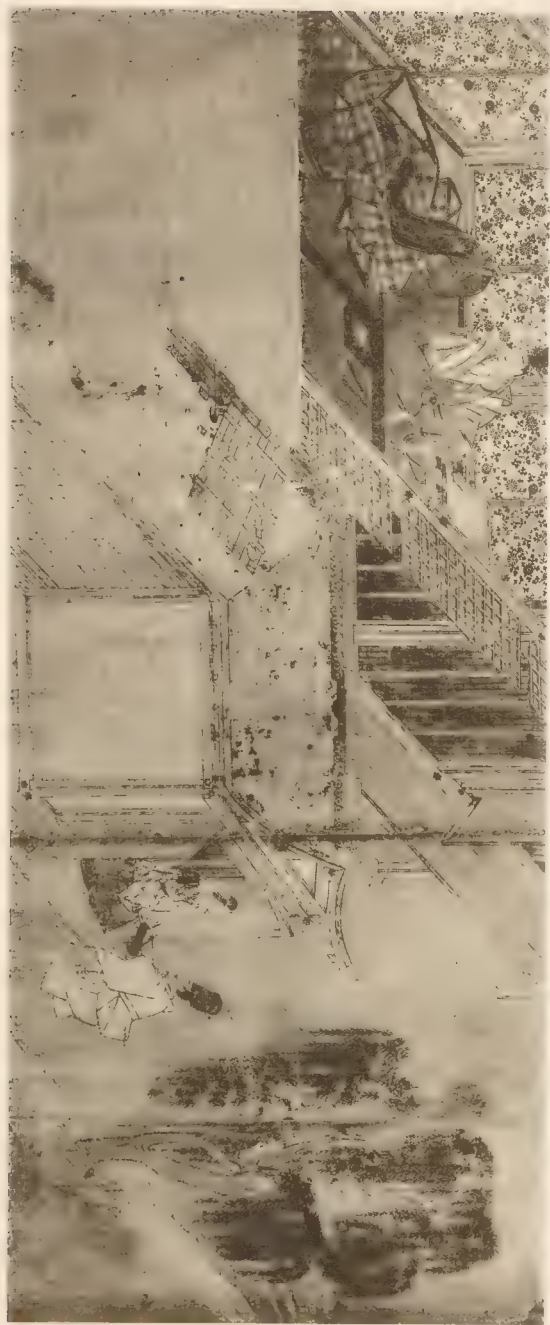
ARTIST UNKNOWN

OWNED BY THE SHINTÔ TEMPLE, KOTOHIRAGŪ, SANUKI.

(COLLOTYPE.)

The 'Nayotaké Monogatari' is the story of a lady who was loved by Emperor Go-Saga (reigned 1243-1246). The roll of pictures, parts of which are here reproduced, illustrates the incidents of the tale. It is one of the treasured possessions of the Shintô temple of Kotohira, and bears a note at the end to the effect that the roll was presented by Emperor Go-Fukakusa (reigned 1247-1259). Judging from the type of autographs and the style of painting, it appears to belong to the last part of the Kamakura epoch (beginning of the 14th century). The human figures, buildings, trees, and the like, contained in it, indicate traces of the influence of the old Tosa School. If we are not altogether mistaken, this is an excellent representative of that school at that particular time.

外國圖書刊行全集







北條時頼木像 傳白作

（真高二尺二寸三釐）

相模國鎌倉臨濟宗大本山建長寺藏

北條時頼は時氏の子安貞元年西暦一二七二年五月十四日生る小名は開壽丸また五郎と稱す年二十にして兄經時に代り北條五代の執權となり後相模守に任せられ正四位下に進む二十歳の時病に墜りて薨髪し法名を道崇と云ひ薨了房と號す嘗て最明寺を鎌倉の山内に創す是に至り退去して病を養ふ然れども男時宗の幼なるを以て猶政事を興り聞けり又諸國の吏或は私を挟み民を害する者あらんことを恐れ陽に身を雲水に托して四方に閑行し潛かに風俗を整し善を賞し惡を罰せしかば郡國の主宰各自戒飭を加へ風俗淳厚に歸し戸々豐安す弘長三年西暦一二六三年卒す年三十七後深草上皇使を遣はして喪を弔ひ給ひ諸將上亦親疎となく悲哀慟哭して薨髪する者甚だ多く令を諸國に下して薨髪を禁ずるの止むを得ざるに至る其苦心を得ること此の如し時頼深く禪を信じ宋僧蘭溪を請じて建長寺を創し又元菴に參禪して契悟する所あり終に臨み衲衣を着し繩床に上りて坐禪し頰を削て曰く業鏡高懸三十七年一燈打破大道坦然と其性儼然にして食は武味を重ねず又書を嗜み佛像を畫くに頗る雅趣ありしと云ふ茲に出せる時頼の像は寺傳によれば自作なりと云ふ然れども時頼が繪畫を善くせしと云ふの外亦彫刻にも妙を得たることを聞かず是れ恐らくは専門家の手に成りし物なる可く而して時頼の歿後久しからざるの作なる可し由來本邦に傳ふる所の佛像の名作は佛像僧形のもの多く此種の如き世間的人物を彫刻せるもの殆んど罕なり且つ其刀法手談頗る精妙にして能く時頼の時頼たる風采性格を寫し出せり洵に是れ彫像中一種の規範として貴重す可きものなり

WOODEN FIGURE OF TOKIYORI HÔJÔ.

(2 feet 2½ inches in height)

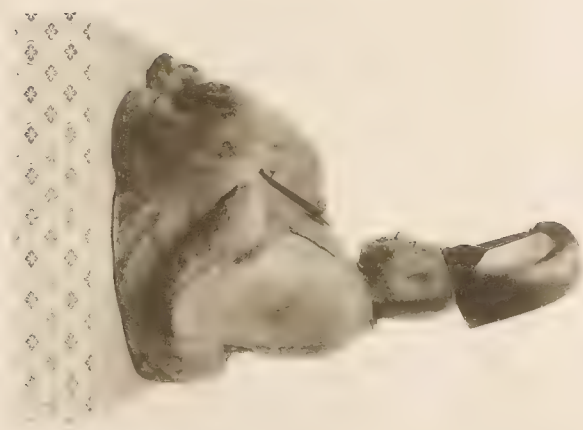
SAID TO BE BY HIMSELF.

OWNED BY THE TEMPLE, KENCHÔJÎ, KAMAKURA, SAGAMI.

(COLLOTYPE.)

Tokiyori Hôjô, born in 1237, was a son of Tokimasa, and became the fifth Shikken (vice-Shôgun) of Kamakura, succeeding his elder brother, Tsunetoki. He was afterwards appointed Governor of the province of Sagami, but when he was thirty years old he retired from active participation in official life and entered the priesthood. A temple, called Saimyôji, was built by him at Kamakura, and he is often designated—Saimyôji Tokiyori. His son, Tokimune, succeeded to the office he had resigned, but as he was very young, Tokiyori acted as guardian for some time. He was, on the whole, a good officer, ever exercising watchful care over the welfare of the people. As he was afraid that the officials might not administer justice with strict impartiality, he passed a bohemian life and roamed about the country *en route* to see just what his subordinates were doing. He died in 1263 at the age of forty-seven. On hearing of his death, all grieved sincerely—from the Sovereign down to the simplest of the lowest people. He became the Dôyôke (The Doctrine of Movement) and he himself was sometimes found in a trance. He was very abstemious, and used to eat but one dish of cold meal. Being fond of art, he is said to have executed a number of Buddhist pictures.

The figure of Tokiyori here reproduced shows him in hunting attire. He wears a cap called *hoshu*, and carries a baton, called *kotsu*, in his right-hand. According to a tradition of the temple, it is said to be, by himself, but we have never heard of any authority for the statement that his artistic skill extended to sculpture, and therefore is probably the work of a specialist, executed not long after Tokiyori's death. Most of the authorities that have come down to us from that time are either Buddhist or in Buddhist attire. It is very unusual to find the figure of a person of high position in public life, like the present one. The character of Tokiyori is fully brought out by the skilful manner in which the artist has executed it.



半托迦、因揭陀二尊者畫像絹本着色 筆者不詳

十六羅漢十六幅中の二幅

(各型二尺九寸、横一尺三寸六分)

京都東山淨土宗西山派大本山禪林寺藏

十六羅漢のことは既に屢之を解説せり茲に掲ぐる二圖中前者は一千の阿羅漢と共に三十三天に住する第十位半托迦尊者にして後者は一千三百の眷族と共に廣脇山中に住すと稱せらるゝ第十三位因揭陀尊者なり茲に掲ぐるものは通例世間に傳ふる所のものと頗る其圖樣を異にせり禪林寺の所傳にては之を唐畫と稱すれども其然らざるや勿論なり或鑑藏家は曰く十六幅中一幅は後世畫家の補充したるものなるが如しと雖も其他は孰れも筆力遒勁にして毫末も弛緩の所なし而して其綢衣の描線に日本畫の趣あり面相全く宋人の筆に似たれば恐らくは是れ本邦畫家が宋畫を模本として描寫したるものなる可しと此說真に近きが如し而して此畫中自ら夫の卒先して宋畫の英華を採擷し其神髓を吞吐して佛畫界に一生面を開きたる榮賀西厩第十四世紀の初頃盛んなりし人第四冊に其傳ありの筆に酷似したる所あるより必定彼れの擧げるものならんと云ふ者あり是れ前説に比して更に一步を進めたる觀察なれども果して然るや否や未だ遽かに斷定し難き所あり而も其宅磨の風趣を帶び筆致配色共に斯派の特長を顯はせる所あるのみならず其年代亦略榮賀と同時に然らんと覺ゆるを以て此說蓋し當らずと雖も遠からざるものなる可し二圖共に十六幅中の最も趣味多くして且つ其強健老熟なる筆力を窺ふに足る可きものなり覽者之を精鑑せば吾人が臆度して宅磨一派の傑作と爲すの偶然にあらざるを知らん

PANTHAKA AND INGADA (TWO OF THE SIXTEEN ARHATS).

(Two Kakemono of a set of Sixteen, coloured, each, 3 feet. $\frac{3}{4}$ inch by 1 foot $4\frac{1}{4}$ inches.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE, ZENRINJI, KYÔTO.

(J. COLLOTYPE, II, WOOD-CUT.)

We have often spoken of the Sixteen Arhats. The two pictures here reproduced represent two of the Saints; the first being Panthaka, with two attendants; the second Ingada. These pictures differ, in their design, from similar ones to be found in other temples in Japan. A tradition of the temple attributes them to a Chinese artist, but that this is not correct can be seen from the style of the robes, which is quite Japanese. But as the method of depicting the faces is somewhat like that of an artist of the Sung School, it may be concluded that the work is by the hand of a Japanese artist imitating the Sung style. Some assign them to Yeiga Takuma (beginning of the 14th century, see vol. iv.), who first studied Sung art and afterward inaugurated a new era in the Buddhistic School. At any rate, the style resembles that of a production of the Takuma School, as is indicated by the mode of handling and by the application of colour. In date, too, we have to place them in a period when Yeiga himself lived or, at least, when his school was flourishing. These two are the best of the sixteen Kakemono as regards skill and taste.









五髻文殊菩薩畫像絹本着色 僧豪信筆

(竪二尺九寸八分、横一尺三寸二分)

伯曾松浦詮君藏

文殊菩薩のことは第一冊奥道子筆釋迦二尊の處に於て解説したた菩薩が五髻の童子と現せし理由及び其相好に就きては第二冊珍海筆五髻文殊渡海圖に於て説明したればこゝには之を省略せり
豪信は倭書派の泰斗として有名なる藤原信實西暦第十三世紀の、第三冊に其傳あり六世の孫にして從三位爲理の四男なり比叡山延暦寺の僧となり法印位に至る性書を善くし殊に肖像畫を以て世に聞ゆ京都梅津長福寺の花園天皇御影は彼れが命を奉じて寫し奉れるものなりと云ふ以て當時に推重せられしを知る可し
茲に掲ぐる文殊大士の畫像は即ち豪信の筆と稱せらるゝものにして幅中左方の下部に建武元西暦一三三四年六月九日相當悲母聖靈第三七日奉圖之の文字あり其亡母三七日の忌辰に當り追福の爲めに畫きたるものなるを知る可し豪信は前にも云へる如く花園天皇の宸影を謄寫し又貞和四年西暦一三三八年十一月二十四日太政大臣藤原公實に隔し命によりて其肖像を寫せしことありと云へば彼れが花園天皇より後村上天皇頃に亙りて西暦第十四世紀の前半世に榮えたりしことは明らかなり隨ひて此畫が古來豪信の筆と傳ふるもの、中に於て最も信憑す可き一幅たること亦言を俟たざる所なり其筆意精妙能く三世諸佛の智母たる相好を表顯せるのみならず豪信の眞蹟として將た又南北朝時代の一名畫として殊に珍重愛惜す可き物と云ふ可し

FIVE-TUFTED MAÑJUŚRĪ BODHI-SATTVA.

(Kakemono, coloured; 2 feet 11½ inches by 1 foot 3½ inches.)

BY GŌSHIN.

OWNED BY COUNT AKIRA MATSURA.

(COLLOTYPE.)

Notes about Mañjuśrī will be found in vols. ... and II, under the works of Wu Tao-tzu and Chinkai respectively.

Gōshin was in the sixth generation by descent from Nobuzané Fujiwara, a great artist of the Yamato School, which flourished during the 13th century (See vol. III). He became a priest of the temple, Yenyakuji, on Mount Hiei, but was skilled in drawing, being especially famous for his portrait painting. That his work was much admired during his own lifetime, is evident from the facts that he was commanded to paint the portrait of the Emperor Hanazono, and that later, in 1348, he executed that of Kimkata Fujiwara, the prime minister.

The picture here reproduced shows us the Bodhi-sattva Mañjuśrī with five tufts. It was painted by Gōshin in 1334, as his signature at the lower righthand side indicates; although the writing cannot be clearly seen in the colotype owing to the scorching of the silk of the original. It is, undoubtedly, one of the best of Gōshin's genuine works; and while it may differ somewhat from others that are called genuine, there exists no room for doubt as to its authenticity. The artist's consummate skill is shown in the clever way he has depicted the saintly character of the 'Mother of Wisdom of the Three Worlds,' for so this Bodhi-sattva is called. It is a good representative of the pictorial art of the early part of the 14th century.



山水圖紙本淡彩 僧周文筆

（云曲屏風・幀、各型五尺、横一丈二尺七寸二分）

侯爵松平康莊君藏

周文（西暦第十五世紀の初は第三冊及び第六冊に於て述べたる如く最も支那流の畫を得ず舟宗丹等諸俊逸の冠冕となりて所謂東山時代の風格を創し其名聲古今に超絶せり茲に出せる一雙の屏風はもと豊臣氏の大坂城に在りしを松平侯の祖先越前少將忠直徳川將軍家康の二男にして越前家の鼻祖たる中納言秀康の子慶安二年即ち西暦一六五〇年薨ずが元和の役西暦一六一五年に於ける先陣の功により家康より親しく賜はりし物なりと云ふ畫は蓋し周文の最大傑作と稱す可きものにして曾に布置の整正筆鋒の鋭利なるを見るのみならず山川自然の妙を指掌の間に收めて氣韻高邁老熟沉稳なる手腕は儼に宋朝の大家を壓するに足れりと云ふ可し夫の徒らに馬遠の糟粕を嘗め夏珪共に支那宋朝の大家の後塵を仰ぎ別に自ら一生面を展開すること能はざるの輩が到底企及する能はざる所なり

LANDSCAPES.

A pair of sliding Screens, each of about 15 inches by 25 inches.

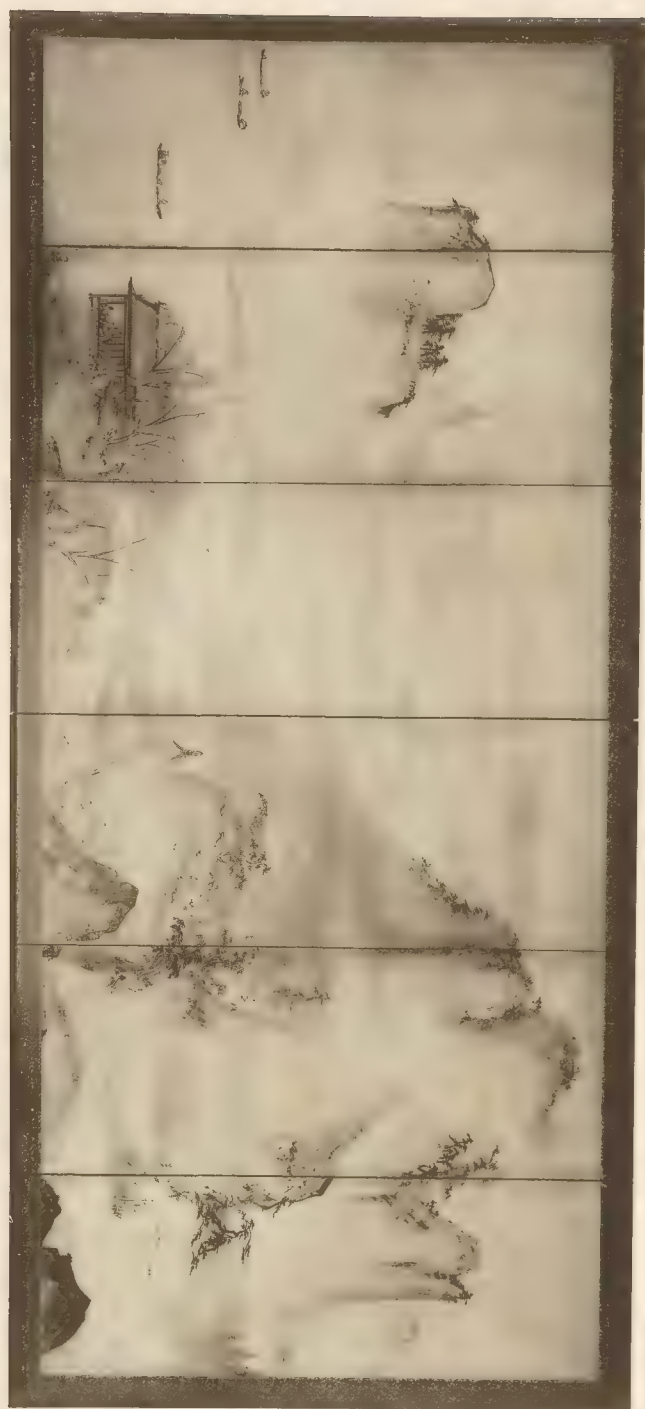
BY SHŪBUN

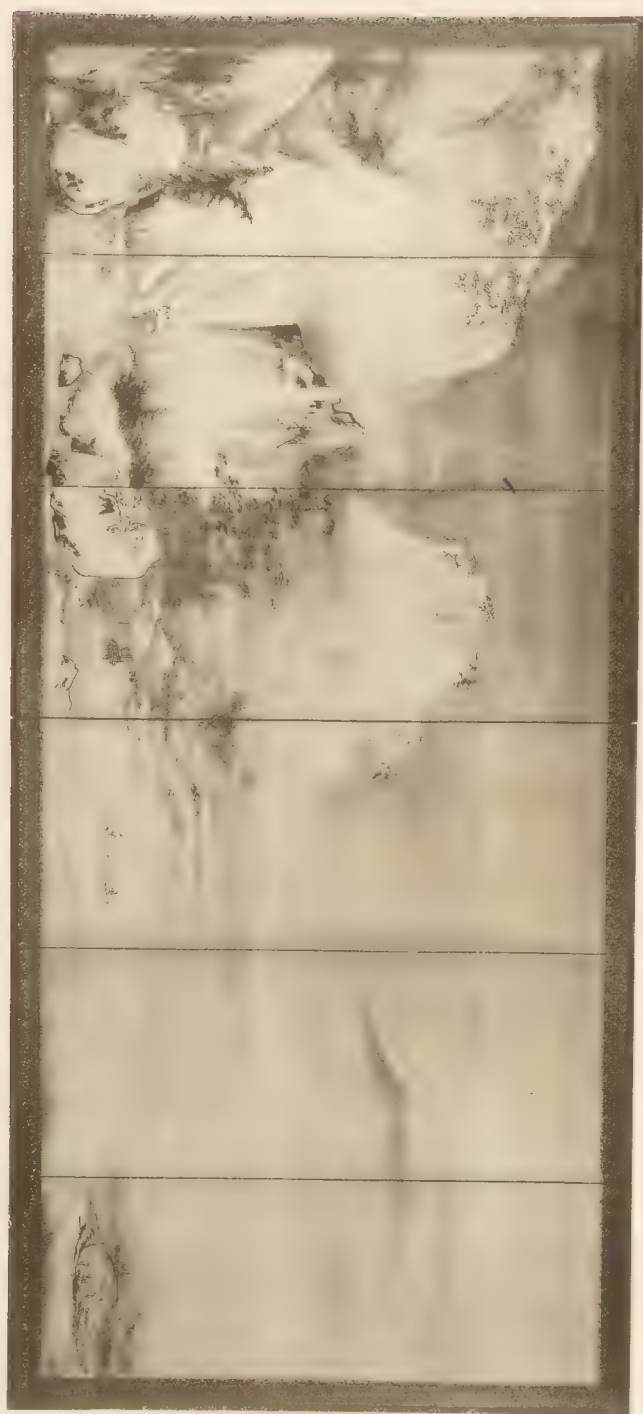
OWNED BY MARQUIS YASUTAKA MATSUDAIRA.

(COLLOTYPE.)

Shūbun, who flourished in the beginning of the 15th century, is said in vols. II and VI, versed in the Chinese style of art and has since proved to have been the forerunner of Sesshū, Sōtan, and several other distinguished artists. We owe to his talent and skill the establishing of the so-called Higashiyama style.

The pictures on the folding screens, here reproduced, originally belonged to the Toyotomi family, whose headquarters were in Ōsaka. When they fell into the hands of Iyeyasu Tokugawa, after his final victory over the Toyotomi family, he gave them to Tadanao Matsudaira, Lord of Echizen, who was his grandson and had fought many a battle against his kinsmen's army. They are, undoubtedly, Shūbun's masterpieces: the regular and harmonious distribution of the essential features and the refined and delicate treatment of all the details, impart to the scenes a charmingly natural aspect. The artist's success in this kind of picture may well be ranked with that of the best of the famous artists of the Sung dynasty, China.





三保松原眞景圖紙本墨畫 能阿彌筆

(尺幅) 横・五尺・寸・横・丈一尺五寸八分

男爵九鬼隆一君藏

三保松原は駿河國に在り東海道中有數の勝地にして古來しばし
詩歌又は繪畫等の題目となれり其地域は西より東に突出せる一里
餘の半島にして幾百千株の青松茂生し其枝葉根幹潮風に吹き揺め
られて高低曲直千態萬様の觀を呈せり昔し天人此地に降り羽衣を
脱ぎて松枝に懸けしを漁夫の拾ひ得たりと云ふこと謡曲等にも見
えて昔ねく人の知る所なり而して其東北には富士の高嶺愛鷹の翠
樹聳え前には浮島ヶ原古原蒲原等の諸驛陸山興津川清見ヶ園等
互に隱見し清見寺の鐘聲脈々波間に響くあり北には遙に清水港を
望み南は澄海淼漫煙波千里前に壯觀奇勝限りなし茲に掲ぐる圖は
即ち此絶景を描寫せるものにして元來富士の圖と共に一對を成せ
し屏風畫の一隻なりと云ふ觀者之に對するときは坐ろに其身親し
く三保の勝境に遊ぶが如き感あり眞に入神の妙を得たりと稱す可
し能阿彌は第三冊にも述べたる如く足利將軍義政文安元年一文明
五年即ち西暦一四四四年一四七三年在職に仕へて童朋となり又
古畫畫の鑑定に長じ書を能くし歌に巧に著りては周文の法を
學び宋僧牧溪に私淑し遂に一家の妙を現はせし人なり造詣深きこ
と彼れが如き者にあらずんば烏んぞ能く此絶景を描きて超越無限
の妙斯の如くなるを得んや

MIO-NO-MATSUBARA.

(One of a pair of Folding Screens, monochrome-sketch, 11 feet 5½ inches high.)

BY NŌAMI

OWNED BY BARON RYŪICHI KUKI.

(COLLOTYPE.)

Mio-no-Matsubara, celebrated also in poetry and in art, is in the province of Suruga. It is a low sandy point of land covered with pine-trees. The tale of a fairy who lost her robe of feathers at Mio, briefly given by Professor B. H. Chamberlain in the following words:—

"At Mio-no-Matsubara is laid the scene of *Ho-goromo*, or 'The Robe of Feathers,' one of the prettiest and most fanciful of the Japanese Lyric Dramas (*Nô no Uta*). A fisherman, landing on this strand, finds a robe of feathers hanging to a pine-tree, and is about to carry it off as treasure-trove, when a beautiful fairy suddenly appears and implores him to restore it to her, for it is hers, and without it she cannot fly home to the Mio, where she is one of the attendant spirits on the thrones of the gods who rule that sphere. At first the fisherman refuses to grant her request. He only does so when, after many tears and agonies of despair, she promises to dance for him: one of the dances known only to the immortals. Draped in her feathery robe, she dances beneath the pine-trees on the breezy little celestial mass, and an unearthly fragrance fill the air. At last her wings are caught by the breeze, and she sails heavenward past Mount Ashtaka, past Fuji, till she is lost to view. There is still a small shrine on Mio-no-Matsubara dedicated to this fairy, where a relic of her robe is shown."

The picture here reproduced is one of a pair, the other being a sketch of Fuji. Though the picture is not signed, there can be no doubt whatever that it is by Nōami, for, as has been said in vol. III, an expert in art-objects, a close student of the Shōin-Yōmei Asakura. In drawing, Nōami learned the style of Shūbun (beginning of the 15th century), and imitated Mi Fu of the Sung dynasty, thereby creating an attractive style of his own. It is from his skilled hand alone that we can expect such a beautiful sketch of that beautiful fairy land.

卷之四

五世

嘉慶二十五年

Figure 1

山水圖絹本淡彩 僧雪舟筆

四曲屏風一雙の各一部

(各圖面四尺九寸、横二尺四寸八分)

伯爵伊達宗基君藏

雪舟應永二十七年—永正二年即ち西暦一四二〇年—一五〇六年の畫は第一冊以來之を掲載すること既に四回其光輝ある一代の事蹟も亦屢之を繰り回へせり而して今又茲に彼れの作品を採録して厭はざるは實に其技倆の古今に超絶し非凡の傑作亦頗る多く隨て之を逸するの極めて遺憾なるを感ずるのみならず此の如き大畫家の眞價を表彰するが爲めには毎冊其作品を紹介するも尙且つ足れりとす可らざればなり本圖の如き規模宏壯氣格雄偉觀る者をして筆端神あるかと疑はしむ願ふに雪舟遠く支那大陸に遊び壯麗なる山川の勝を探り其自然の風光を師として深く箇中の三昧を會得したれば支那的山水畫は彼れの最大長處なりしなる可く一たび其傑作に對すれば本だ會て肅然として意遠く恍然として八荒に神遊するの感なくんばあらざるなり

LANDSCAPES.

Two parts of a pair of folding-screens, monochrome sketches, each screen, 5 feet, 10½ inches by 9 feet, 10 inches.

BY SESSHŪ.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Examples of Sesshū's (1420-1506) work have been reproduced four times since the first volume of the present series was issued, and his glorious career has been referred to whenever we have had occasion to do so. Still when we see that so many of his masterpieces have been preserved to us we do not conclude that we have yet done sufficient in introducing to the world a large number of the greatest artists Japan has ever produced.

We present here to many of his landscape sketches, which serve to show another phase of that complete mastery of his art which he attained. The generous scale upon which these pictures were conceived and the virile strength evinced in the use of the brush, are especially conspicuous; we can look for steel, breadth and grand proportions only from one who has scanned Nature direct from extended continental landscapes, such as are found along the course of the Yangtze-chiang.

山水間餘木
謂之良木

INTERNATIONAL

[illegible]

OWNED BY COUNT MINUTOLA







雪中花鳥圖(絹本着色) 傳支那明朝呂紀筆

縦二尺九寸二分 横一尺九寸二分

京都紫野臨濟宗大徳寺塔頭孤蓬庵藏

呂紀字は廷振鄞浙江省に生れ弘治年中(西暦一四八八年—一五〇五年)明の孝宗に仕へ仁智殿の供事たり翎毛を寫すこと甚だ巧なりしがまゝ山水人物をも作れり其色彩を施すこと極めて鮮麗にして生氣濺々たるに由り時人最も其畫を尊重せり然れども呂紀は晋に丹青の一枝に由りてのみ世に名ありしにあらず屢帝の詔を承けて時事を論じ規諫を上り毎に嘉賞聽納せられしを以て令聞を得たりと云ふ

此畫を藏する孤蓬庵は夫の和歌書畫を善くし生花の法に精しく又器物の鑑識に長じ而して意匠家園案家として磨きた茶道の名人として古今に冠絶せる小堀遠州(天正七年—正保四年)即ち西暦一五七九年—一六四七年の草創せし所にして名器珍寶を藏する頗る多し就中此に掲ぐる雪中花鳥圖の如きは最も珍重す可きものなり古來呂紀の畫として本邦に傳ふる所のもの尠からずと雖も其多くは臨摹にあらざれば偽筆贋作に係り此畫の如く彼れの眞蹟と認むるものなし故に鑑識家は此畫を以て呂紀の畫の試金石とせり全體の布局整然として法度あり殊に鴻の寒風に向ふて其羽毛を刷洗するの狀實に眞に迫り又白雪繽紛たるの處數箇の紅花を點じて冬時の寂寥を感せしめざるが如き決して凡筆の能くする所にあらず洵に名畫と稱す可きものなり

FLOWERS AND BIRDS IN SNOW.

(Kakemono, coloured; 4 feet 11 3/4 inches by 2 feet 11 3/4 inches)

BY LU CHI (CHINESE.)

OWNED BY THE TEMPLE, KOKŌAN, DAITOKUJI, KYŌTO.

(WOOD CUT.)

Lu Chi, who was styled Ting-chen, was a native of Ying (in Che-chiang), and served as steward in the Jen-chih palace during the reign of the Emperor Hiao-tsung, of Ming, in the period Hung-chih (1488-1505). He was exceedingly skilful in painting birds and beasts, but often showed his versatility by drawing human figures and landscapes. He gained great renown among his contemporaries through his skill in clear colouring and because of the lively aspect of his pictures. It was not only by his painting, however, that he won the favour of the people, but also by his good counsel to the government in political affairs. His advice was, in fact, often praised and even followed by the Emperor himself. In old Buddhist temples of Japan there are several paintings which are considered to be by him and which often served as patterns for imitators of his style.

The picture here reproduced was originally owned by Kobori Sōho (1579-1647), who was celebrated for his skill in the tea-ceremony. Connoisseurs generally agree in admitting it to be the best existing specimen of the genuine work of Lu Chi. Looking at the picture, one will at once notice how much animation is imparted to the cold wintry landscape by the introduction of the swan which has just alighted. Moreover, the cleverness of the conception is shown by the way in which the lightly covered snow scene is dotted over with some red camellia flowers, in order to vivify the lonely winter aspect. Some have remarked that this mode of painting, the contrasting of red and white, was afterward followed by Yukiobu, Sanraku, and Sansetsu of the Kanō School.



虎溪三笑圖雙幅紙本淡彩 狩野正信筆

全三九寸、横一尺八寸

子爵秋元與朝君藏

支那東晉孝武帝西曆三七三年—三九六年の頃廬山の高僧慧遠法師當時の奇才及び沙門等千餘人と共に白蓮社を廬山の東林寺に結び淨業を修して山を下らず俗塵に交らざること三十年客を送るや必ず虎溪を以て限とし来た會て之を過ぎたることなし同時の處士陶淵明道士陸脩靜共に師の高祖を慕ひ或日手を携へて之を訪ふ師迎へて道を説じ其歸るを送るや我を忘れて覺えず溪を過ぐ乃ち相顧みて大笑せりと云ふ茲に掲ぐる圖は即ち此一場の佳話を描けるものなり但し脩靜が始めて廬山に造れるは元嘉の末西曆第五世紀の末にして師の歿後三十年西明の歿後二十餘年なれば其年代頗る相違あり隨て虎溪の三笑は後人附會の説に外ならずと云ふ者あり然れども古來東西の畫家が屢提へ來りて好畫題とせるものなり

狩野正信享徳二年—延徳元年即ち西曆一四五三年—一四八九年は第三冊周茂叔愛蓮圖の説明中にも述べたる如く周文宗丹の二人に學びて遂に狩野の一新派を創し爾來幾多の俊魁を其門下子孫より出し數百年間天下の畫權を握るの基礎を造れり茲に出せる圖は即ち正信の傑作にして筆力迫勁氣格俊邁三賢の神采奕々として紙上に躍出せり正信が狩野の鼻祖として能く百代の欽仰を受くるもの蓋し此畫の如き超絶の妙技を揮へるに由れり眞に愛尙すべき逸品と稱す可し

THE THREE LAUGHERS AT HU-HSI.

(A pair of Kake-mon, slightly-colored, each, 3 feet 10½ inches by 1 foot 9½ inches.)

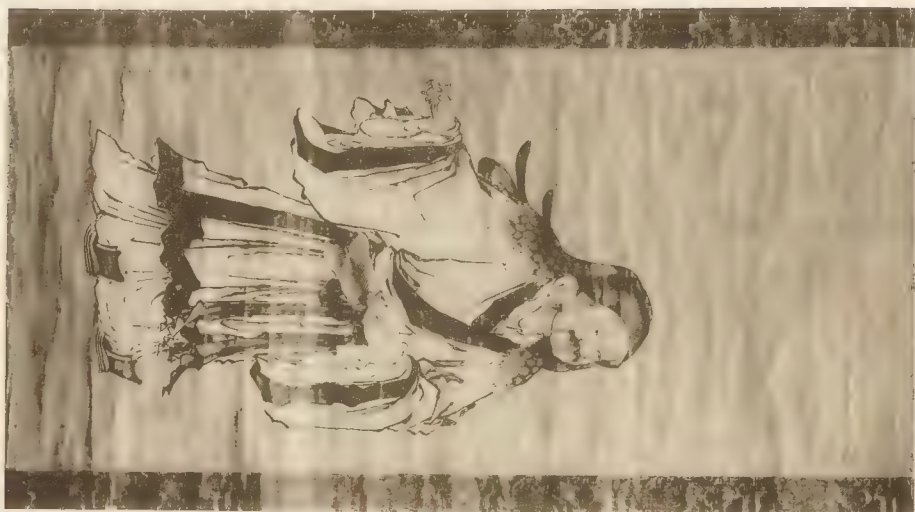
BY MASANOBU KANÔ

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

During the reign of Emperor Hsiao-wu (373-396), of the Eastern-Chin daynasty of China, there lived a high-minded priest named Hui-yuan, who, with his pupils numbering more than 1,000, was engaged in religious work in the temple, Tung-lin-ssu, on Mount Lu-shan. He did not descend the mountain for thirty years, but whenever his visitors were taking leave, he would go as far as Hu-hsi, about half-way down,—but never beyond,—to see them off. At this same time there was a man of leisure named Tao-yuan-ming, one of the literati; and still another, Liu-hsiu-ching, a Taoist. These two often visited the priest, and once, when he was walking down the mountain to take leave of them, he was so engrossed by the pleasant conversation that he passed the valley, Hu-hsi, unconsciously. When they realized that the priest had come beyond the usual limit of his walk, they all laughed, —hence the designation, "Three Laughers of Hsu-hsi." The pictures here reproduced depict the sages at this moment. Although there is disagreement as to the date, it is nevertheless a favourite motive with artists in Japan, as well as in China.

Masanobu Kanô (1453-1489, see VOL. III.), studied art with Shûbun and Sôtan, and afterward founded a new school which was the centre of artistic activity in Japan during several centuries. The pictures of "The Three Laughers" are to be classed among his masterpieces; the use of the brush being firm and strong, the figures being brought out vividly and gracefully. It is worthy of the founder of the school, and will serve as a lasting memorial of his surpassing talent and skill.



花鳥圖(紙本墨畫) 狩野元信筆

八幅中の二幅

(各幅五尺八寸四分、横二尺九寸)

京都花園臨濟宗妙心寺塔頭鑑雲院藏

狩野古法眼元信文明八年(永祿二年)即ち西暦一四七六年一五五九年の畫は第一冊以來掲載すること既に一再にあらす其畫才の卓越非凡なることも亦屢之を述べたり茲に出せる花鳥畫は第一冊所載の瀑邊遊禽圖及び老松孤鶴圖と共に八幅對を爲すものゝ一にして所謂歲寒の三友たる松竹梅と數羽の小禽を畫きたるに過ぎざれどもさすがに數百年間畫界の新權を掌握せし狩野一派の基礎を定めたる古法眼の老腕に成れるものなれば尋常畫家の常套に陥らず圖樣極めて清新看想頗る幽雅なるは固より怪むに足らず老松亭々として聳え竹影道疎なるの處梅花亂郁寒風を生じ畫靜かに鳥語喃喃たるの時清澆澆漫として春郊の情轉長きを感せしむるが如き何等の老手腕ぞ而して其筆致の清迥秀潤なるは更に言ふを俟たず蓋し此畫も亦鑑雲院の開山大休國師の爲めに彼れが一生の蘊蓄を傾け盡したるものにして容易に得がたきの逸品なり

FLOWERS AND BIRDS.

(Two Kakemono, monochrome-sketches; each, 5 feet 8¾ inches by 3 feet 10¼ inches.)

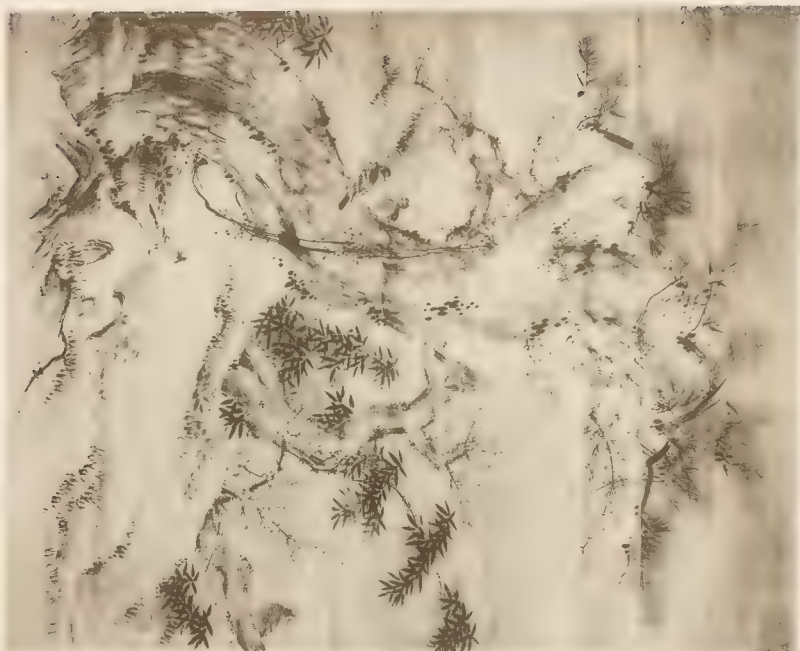
BY MOTONOBU KANŌ

OWNED BY THE TEMPLE, REIUN-IN, MYŌSHINJI, KYŌTO.

(COLLOTYPE.)

Reproductions of the works of **Motonobu Kanō** (1476-1559) have been given several times in the preceding volumes, and his pre-eminent talent also has been very often referred to. The 'Flowers and Birds' here reproduced appertain to the two pictures, 'Waterfall and Birds,' given in vol. I. The present ones depict the pine, bamboo, and plum-blossom, the so-called 'Three Friends in Winter,' with some birds. In these two, the extraordinary skill of the founder of the Kanō School, which flourished for so many centuries, is displayed, and we can never speak too highly of his fresh and ingenious design and detail in handling his subjects, exhibited even in these pictures. He is said to have painted them, with special attention and labour, for Daikyn, the founder of the temple, Reiun-in, and they are, no doubt, to be classed with his masterpieces.

外島圖(日本墨品) 寶理山詩集



樓閣山水圖雙幅絹本淡彩 海北友雪筆

(各幅四尺一寸六分 横二尺一寸五分)

東京帝室博物館藏

友雪は海北友松天文二年一慶長二十年即ち西暦一五三二年一六〇五年の嗣子なり諱は道順或は道輝に作る通稱を忠左衛門と云ふ友雪は其號なり又道輝齋瑠璃齋松雪齋等の別號あり父友松は初の書を狩野永徳天文十二年一正十八年即ち西暦一五四三年一五九〇年に學び晩年宋人梁楷第三冊李太白圖説明參看に私淑して遂に畫格を變じ一派を創立したるが友雪初め父に就きて畫法を受け亦おのづから永徳の風格を得後更に狩野探幽慶長七年一延寶二年即ち西暦一六〇二年一六七四年の門に入りて専ら其風を學び而して亦遂に畫法を變じ新に一機軸を出だし家聲を隆さざりしと云ふ延寶五年西暦一六七七年歿す年八十或は云ふ七十八

茲に掲ぐる雙幅山水圖は友雪一代の作中最も優秀なるものにして彼れが其家格を變更して新に一生面を開きたることを證する唯一の標本とも見る可きものなり試みに之を友松の畫第二冊及び第六冊掲載と比較對觀せよ頗る其趣を殊にせるを知る可し是れ蓋し友雪晩年の筆なる可く而して其畫風の頗る雪舟既載挿畫參照に似たる處あるを見れば彼れが雪舟にも私淑したることを察するに足れり圖面の布局清曠にして着想高邁筆致亦嚴正にして遠近其宜きを得たるが如き恐らくは友松と雖も尙且つ一籌を輸する所なる可し然るを況んや碌々たる庸工の夢にだも其の萬一を勞績し得る處ならんや

LANDSCAPES.

(A pair of Kakemono, slightly-coloured, each, 4 feet 1½ inches by 2 feet 1¼ inches.)

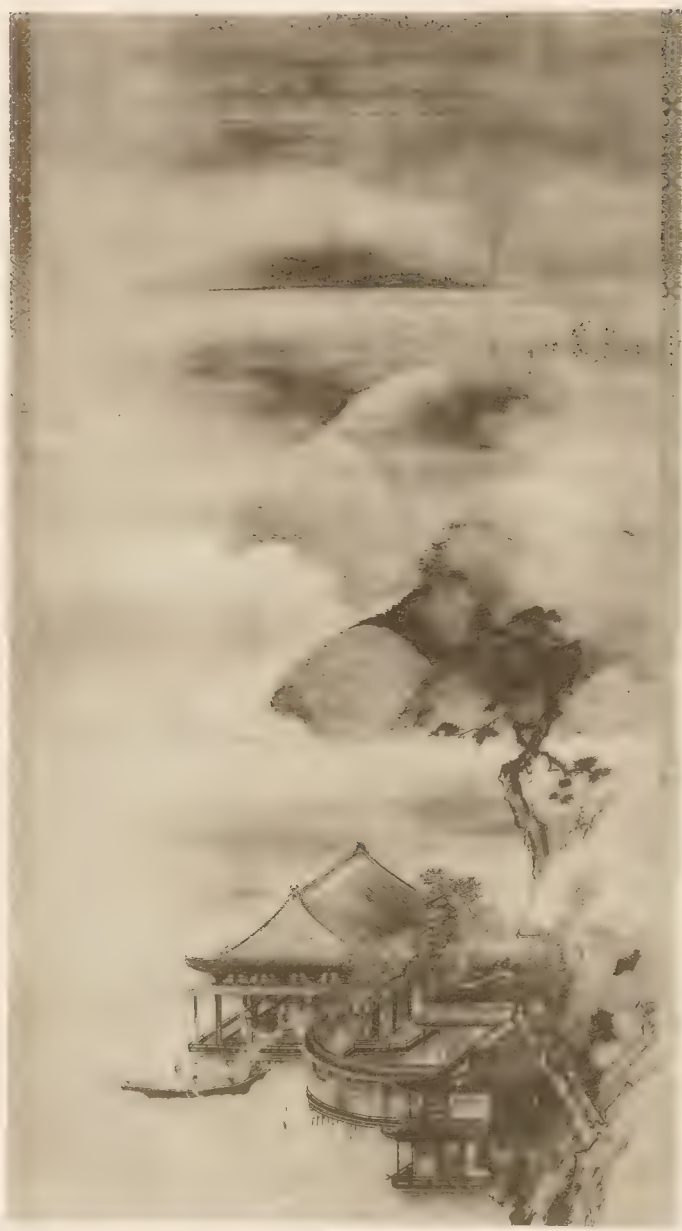
BY YŪSETSU KAIHOKU.

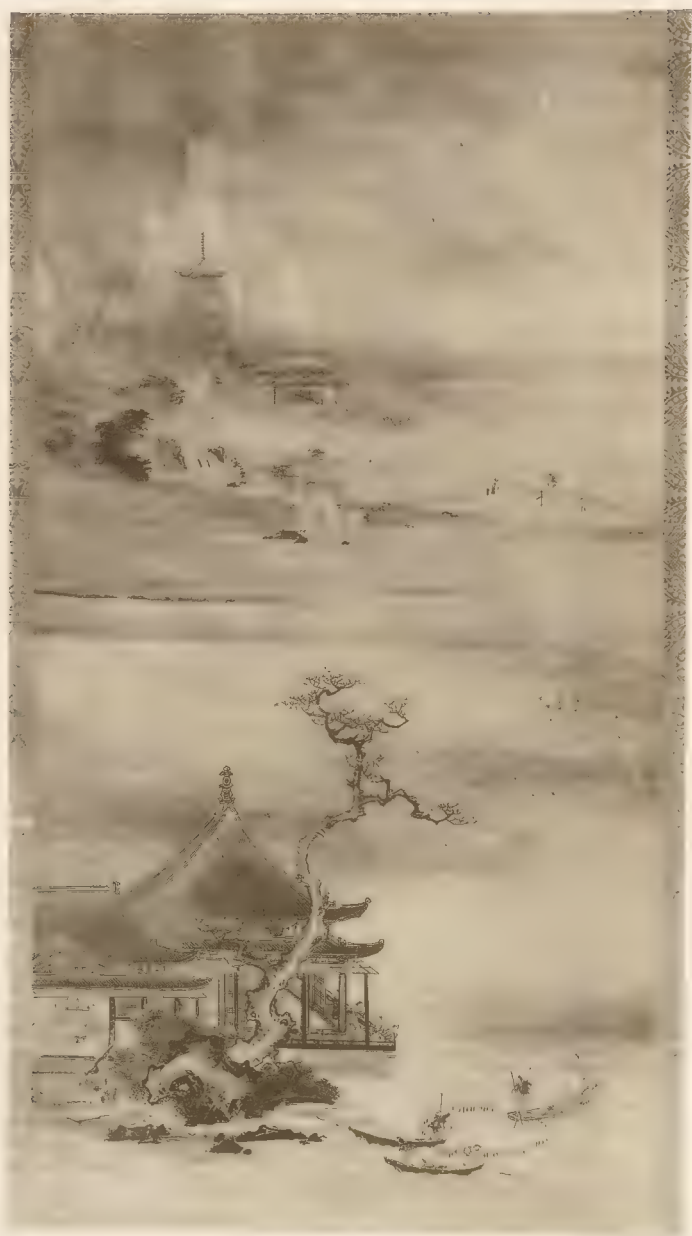
OWNED BY THE IMPERIAL MUSEUM, TŌKYŌ.

(COLLOTYPE.)

Yūsetsu Kaihoku, the eldest son of Yūshō (1533-1615), studied art first under his father, but afterward went to Tannyū Kanō (1602-1674) for further instruction. Thus combining the strong points of both masters, he changed the hereditary style of his family. The great fame of the family owes much to his ingenuity and diligence. He died in 1677 at the age of eighty, or, it is said by some, at seventy-eight.

The pictures here given are masterpieces, and indicate the new style of art which Yūsetsu himself introduced. Compare, for verification of this statement, these pictures with those by Yūshō (see vols. II and VI.), and a considerable change in style will be observed. These may have been productions of Yūsetsu's old age, and we see in them a resemblance to the style of Sesshō, which he must have studied also. The excellent perspective distribution of objects, the ingenuity of design, and the strictness in handling, are—perhaps—beyond the reach even of his father.





懸瀑飛燕圖絹本淡彩 英・蝶筆

(二幅明 各型二尺・寸七分 横・尺五寸七分)

子爵桐葉正頼右藏

蝶筆は多賀名は信春幼名は猪三郎俗稱を助之進又は次郎右衛門と云へり承應元年(西暦・六五二年)關州大阪に生る父の名は伯耆某侯の侍醫なり十五歳の時江戸に出て狩野安信の門に入り名を安雄と改め後嗣襲して朝朝と號す又翠雲翁年九輪實郎室・峰閑人國繼北窓翁和應等の別號あり當時書家の佐々龍伴人の芭蕉其角風雲金工の横谷宗珙等皆知名の上に於て蝶之と親交あり殊に佐を前に書法を習ひて書畫一筆の名圖を作り又懸燕に俳諧を學びて其書風のづから俳味を帶ぶるものあり元祿十一年十二月二日幕府の忌諱に觸れ罪を獲て三宅島或は云ふ八丈島に謫せらるる時に年四十七歳に在ること十二年寶永六年九月赦され江戸に歸る其間に揮毫せるものを世に島一蝶の筆と稱し時に賞翫せらる一蝶一日胡蝶の庭前に戯るを見思其たのを愛し直ちに筆を執りて之を寫すたま／＼款狀の至るに會ひ欣喜す堪へず是より姓名を英・蝶と改めしと云ふ後深川に住し享保九年西暦・七十四年正月十三日歿す享年七十三

福々に狩野探幽慶長七年(延寶二年即ち西暦・六〇二年)一六七四年家通卓率の資を以て不世出の才を抱き縱横自在に筆を揮ひて一世を風靡し畫界の霸權を握り狩野一派の基礎をして益々鞏固ならしむるや天下の畫家翕然として其門に趨行し亦一人の起て新生命を開拓せんと試むるものなり此時に當り獨り英・蝶あり狩野一流の徒皆乃祖の餘慶に俎れ徒らに家法を恪守するの弊牢として抜く可らざるを看取し豁然身を市井の間に挺し巧みに平民的思想を繪畫に渾化融合し其精華を發揮して江戸の畫壇に爛たる異彩を放つに至れり當時の形勢を察するに門閥系統の外に孤立して其名聲を一時に馳せんことは實に容易の業にあらずしも一蝶の之を能くせし所以は蓋し慶長元和の戰雲金く收まり徳川幕府の根柢既に固く戎馬の地は化して歌謡の衝となり上下文物夥々難々たるの時に當り能く新趣を出し所謂元祿時代の風尚に投じたるに因らざる可らず一蝶は天性奇矯の士なりしが故に其畫も亦多きは奇思橫生強逸筆放なりと雖も動もすれば霸氣の人に逼るあり冲和溫淳の趣に乏しき所あるは即ち彼れが勢力隆々たる狩野派に對抗したるの氣象おのづから其筆端に發露したるものなる可けれ

茲に掲げたる三幅の畫中其中幅は渾然空より飛下する懸瀑の圖にして左右は其上下の景を描けるものなり若し奇拔にして筆致の峻逸遒勁なり一蝶が此種の畫中殊に傑作と稱す可きものなり但し一蝶初め狩野安信に學びたりと云へば此畫が狩野の風趣を帶びたるも決して偶然にあらず抑一蝶得意の作は滑溜滑溜の畫に在り而して世人のは世の人に賞翫せられざらんも知る可らざるが如しされば鑑識なること此畫の如きものば馬んぞ能く狩野に對峙して一世に雄視するを得んや

WATERFALL AND SWALLOWS.

(A set of three Kakemono, slightly-coloured; each, 3 feet 2 3/4 inches by 1 foot 6 inches.)

BY ITCHÔ HANABUSA

OWNED BY VISCOUNT MASANAO INABA.

(COLLOTYPE.)

Itchô was born in 1652 in Ôsaka in the family of a physician to a feudal lord. When he was 66 years old he went to Yedo (now Tôkyô) and became a pupil of Yasunobu Kanô. Among his intimate friends were several members of the Kanô family, famous for calligraphy, Bashô, Kikaku, Ransetsu, lyric poets, Sômin Yokoya, an artist in gold work, and others. He himself studied writing with Genryû and poetry with Bashô, and his highly cultivated taste is indicated by the technique of his paintings. In 1698, when he was forty-seven years of age, for some cause or other he was exiled by the Shôgun to Miyako island where he remained for twelve years. The pictures painted during his exile are much admired as the work of Shima Itchô ('Itchô of the Island'). In 1709, he was permitted to return to Yedo. One fine autumnal day, while yet on the island, he saw a butterfly sailing and playing gracefully in his garden, and as it was so attractive to him, he seized a brush and began to paint a picture of the beautiful creature. While he was thus engaged a messenger, with a pardon from the government, was announced to him. He was so glad that he changed his name, Shinkô Taga, to Itchô Hanabusa (Hanabusa meaning the 'calyx of a flower' and Itchô, a 'single butterfly'). He lived in Fukagawa, Yedo, until he died in 1724 at the age of seventy-three.

The influence of Tann'y Kanô (1602-1674) in the 17th century was so great that almost all the artists of the period conformed to the prevailing fashion in imitating the well-established and aristocratic style of the Kanô School. In fact there was no one who would attempt to open a new field for artistic activity in the country. It was at Yedo, then, that Itchô, using himself above the ordinary urban life and combining his plebeian ideas with his artistic taste, made a name for Yedo and added a splendour to the artistic world of the Shôgun's capital. Though his success was principally due to his energetic character and extraordinary talent, it was nevertheless the growing faithfulness of the Genroku period in the fine arts that crowned him with his great success. The people were beginning to forget the wariness of the Keichô and the Genwa periods and to indulge in the luxury that is natural in time of peace.

The set of three pictures here reproduced depicts a waterfall—the right and left Kakemono showing the upper and lower sections of the cataract with swallows flying over them. The design is so ingenious and the handling is so healthy and active, that it is no doubt one of Itchô's masterpieces of this kind. As he is said to have learned the principles of painting from Yasunobu Kanô, it is not surprising that these pictures show a trace of the influence of the Kanô School. What he most successfully accomplished, however, was to be so different that people admire him most. A purely artistic conception like this is not the work of those who are content to imitate, but it is because they were so different that they were so successful. It is in the line of art.

CHINESE BY THE COURT MANAGER



宇治橋姫物語畫卷紙本着色 住吉如慶筆

全一巻中の二段

(全長二丈七尺五寸、幅一尺一寸)

東京片野邑平君藏

上佐光信第十五世紀の突如先代の筆意を模倣して大に家風を發揚し土佐家中興の聲名を博したりと雖も其一たび近くや後繼に人なく古土佐の書風陵夷して將に亡びんとす此時に當りたまへ光起元和三年一元祿四年即ち西暦一六七一一年一六九一年の出づるあり非凡の天才を揮ひ光信以來の頽勢を挽回せんと試みし而も其書は寧ろ古土佐を去つて却て狩野氏に近づけるの觀あり其他の土佐派中の諸子に至りては皆碌々の徒にして殆んど言ふに足る者なし此時に方り一蕙專心純粹なる古土佐の風格を恢興せんとしたる者獨り如慶及び子の具慶ありしのみ其技倆は未だ古名匠の堂奥に達する能はざりしと雖もよく舊時の面目を維持し人をして古土佐の風格反つて住吉家に傳はれりと云はしむるに至れり如慶名は廣通土佐光吉天文八年一慶長十八年即ち西暦一五三九年一六一三年の次子なり後水尾天皇住吉法嚴殿恩第五冊に其傳ありの後なきを惜み廣通が能手の聞えあるを以て勅して住吉繪所を興さしめ給ふ後西院天皇また住吉の稱を賜へりと云ふ寛文元年西暦一六六一年剃髮して如慶と號し法嚴に倣せらるる同十年西暦一六七〇年六月二日歿す年七十三

橋姫物語畫卷は書詞共に各六段あり詞書は各段皆別筆にして第一段は權太納言飛鳥井雅章卿延寶七年即ち西暦一六七九年六十九歳にて薨す第二段は准大臣廣橋兼賢卿寛文九年即ち西暦一六六九年七十五歳にて薨す第三段は權太納言數嗣良卿承應二年即ち西暦一六五三年六十一歳にて薨す第四段は參議竹屋光久卿貞享三年即ち西暦一六八六年六十二歳にて薨す第五段は民部卿倉橋泰吉卿寛文十年即ち西暦一六七〇年七十二歳にて薨す第六段は左中將冷泉爲清卿寛文八年即ち西暦一六六八年二十八歳にて薨す各之を書し外題は妙法院宮樂然法親王寛文元年即ち西暦一六六一年六十一歳にて薨すの御筆に係れり書は即ち如慶の一筆にして茲に出せるものは其初末の兩段なり筆法精緻設色華麗にして配合の妙を極め古土佐の風趣拘す可きを覺ゆ蓋し如慶作中の傑品なり尤も珍重す可し

ILLUSTRATIONS TO THE STORY OF THE LADY HASHIHIME.

(Two portions of a roll, coloured, 35 feet 8½ inches by 1 foot.)

BY JOKEI SUMIYOSHI.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Hashihime Monogatari is a novel having a celebrated lady for its heroine and principal character. The roll, bearing both text and illustrations, contains six chapters, two sections of which are here reproduced. The text is written by six authors, completed between 1653 and 1683, the text by Enkei Gyōmei of the temple, Myōrin, Kyōto. The illustrations were executed by Jokei, the head of the Sumiyoshi School. The names of hand-writers and painter, and the collocation of text and picture, harmony, the artist bringing out to the utmost the most authentic style of the old Tosa School. It is, doubtless, one of the rarest pieces. The transmission of the technique of the old Tosa School was interrupted by the death of Mitsunaga (died in the 14th century or beginning of the 16th), whose artistic activity had created a revival of the art. It was Mitsunaga's pupil Jokei who is last to be met in the course of the search, but his style was not exactly that of Tosa, being rather Kan'ō in taste and spirit. Besides a crack, with no artistic worth, is marked in the school. Jokei traces his lineage back to the 14th century, the authentic style of the Tosa artists. Jokei was the second son of Tosa Mitsuyoshi (c. 1532-1613). On starting of his artistic talent, Emperor Go-Midzō (c. 1600) commanded that he should be adopted as the heir of Kan'ō Sumiyoshi, so-called Jokei, the latter being no son, and he was appointed head of the Sumiyoshi Branch of Art. People are wont to say that the old Tosa art was handed down to the Sumiyoshi School. Jokei died in 1670, aged seventy-three.

中常以爲此品登羅木許也







觀世音菩薩應現圖絹本着色 僧鶴洲筆

屏風二雙張附四十枚中の二枚

各幅四尺七寸六分 横 八尺八分

東京音羽眞言宗大本山護國寺藏

觀世音は一切衆生の苦惱困厄を救ひこれに利益を加被せんと誓へる大悲大悲の菩薩にして人若し一心に觀世音を念するあらんか菩薩の妙智力は忽ち其苦難を救済す可しと云ふ而して其方所は元來無量無邊なれども假りに其濟度の應現を人格的に表示しこれを三十三身と名づく茲に出せるものは即ち其應現身と妙智力との圖にして第一は經に所謂應さに聲聞身を以て得度す可きものには即ち聲聞身を現じて説法すと云ふを書けり上部の圓相中巖に倚り數珠を執るもの即ち聲聞身の本地たる觀世音にして下部は聲聞の爲めに説法する其應現身なり又第二の上部圓相中觀音の鯉魚に乗り下部風雷の三神が風雨を降し電を閃かし雷を轟かすの處兩個の人物惶惶として走避するの圖は經に所謂大電雷暴風雨の時と雖も彼の觀世音を念すれば直ちに消散す可しと云ふ法威應力を示せるものなり

鶴洲は住吉廣通法名如慶慶長三年 寛文十年即ち西暦一五九八年一六七〇年の次子にして廣澄法名具慶寛永八年一寶永二年即ち西暦一六三一年一七〇五年の弟なり名を廣次又は廣夏と云ひ出家して鶴洲と號す讃州高松の祥福寺を開創せり享保十六年西暦一七三一年正月元日入寂享年八十二歳は享保十九年九十二歳にて歿せりと云ふ鶴洲幕府の繪師住吉家に生れたりと雖も父兄の如く書事を以て専ら己の任と爲さず夙に佛門に歸し讀經三昧を以て一生を終りたる人なれば其技藝より父兄に及ばざりしも而も作る所の畫頗る雅趣の掬す可きものあり唯其筆致彼等の如く精巧緻密ならざりしと雖も人物の面貌及び山容水態の如き流石に家法を失はず設色亦頗る華麗なり鶴洲屋三十三身の畫に筆を染めたりと見え讀骸の法然寺攝津の廣智寺等にも亦此れと同様の圖畫を要藏せり蓋し彼れは觀世音の妙智力を信仰すること深く隨て其應現を圖するに於て特に造詣の深かりしを知る可し

INCARNATIONS OF AVALOKITEŚVARA.

Two of a set of forty pictures, coloured, each, 4 feet 8½ inches by 1 foot 10½ inches.

BY KAKUSHŪ.

OWNED BY THE TEMPLE, GOKOKUJI OTOWA, TŌKYŌ

(COLLOTYPE.)

Avalokiteśvara, as is taught in the chapter on Samant-mukha in the "Lotus of the True Law," manifests himself in thirty-three different incarnations, as circumstances require. The pictures here reproduced represent two of the thirty-three: the first is that of a Śrāvaka (personal disciple of Buddha), preaching to other Śrāvakas, the figure above, in the circle of bright clouds, being Avalokiteśvara in his original form. In the second picture, he appears riding on a fish in a river while the gods of storm, thunder, and lightning are causing rough weather. It is said that if people who are afraid of such natural phenomena, will pray to Avalokiteśvara, he will not fail to hear and to rescue them.

Kakushū, the artist, was a priest: he founded the temple, Shōfukuji of Sanuki, and died in 1731, aged eighty. Though he was the second son of Hiromichi (Jōkei) of the Samyōsh. School, he did not turn his attention to art, as his father and his elder brother (Gukei) had done, but became a priest and devoted his whole life chiefly to the study of sacred books. His skill was, therefore, not equal to that of his father or of his brother, yet his pictures have been well versed in the art-methods and tastes of his own family; in the handling of personal figures and their surroundings; and in colouring which in his case is extremely beautiful and attractive. He must have been especially fond of the incarnations of Avalokiteśvara, for pictures by him, similar to those here reproduced, exist in other temples, Hōkokuji of Sanuki, and Kichijō, of Settsu. This fact seems to be proof of his devotion to that particular saint.

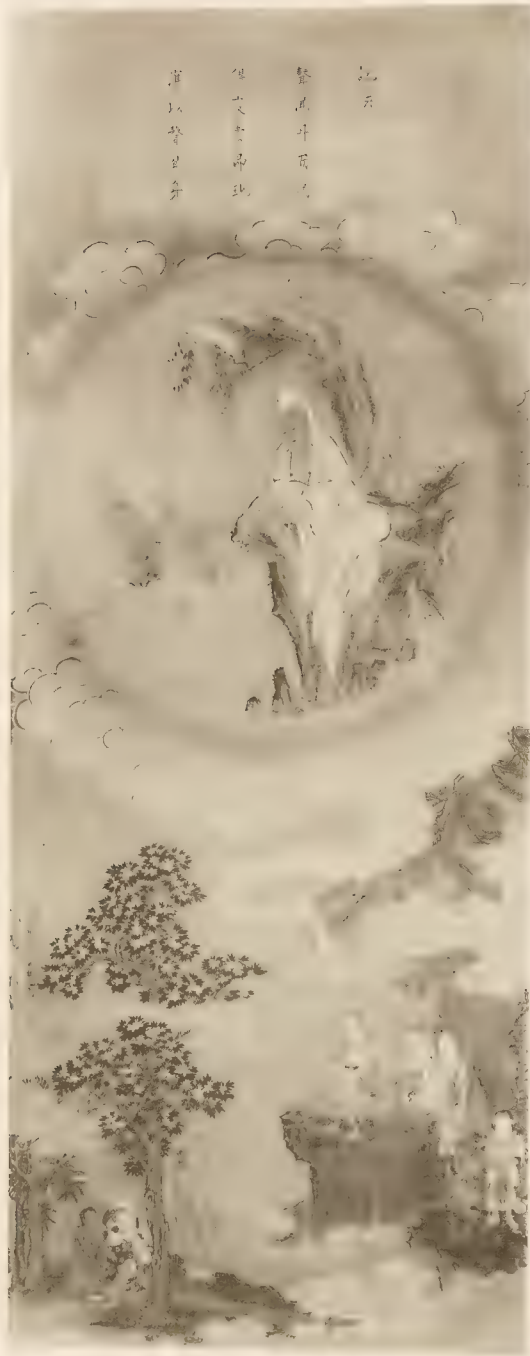
廣州省城潮興門外音道

江云

盤龍斗百草

佳文書鼎北

直以管目牙

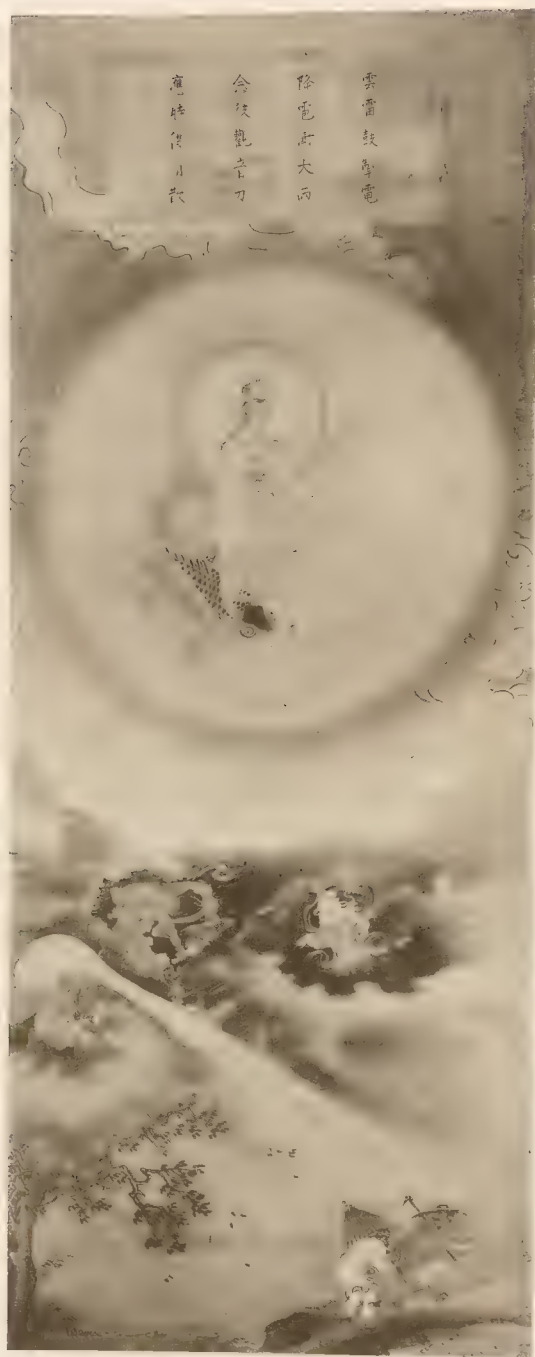


雲雷鼓孽電

降雹於大雨

合後龍章刀

應時便月歌





花鳥圖(絹本着色) 支那清人沉南蘋筆

六曲中屏風張附十二枚中の二枚

（各堅三尺二寸二分，橫一尺五寸九分）

伯爵伊達宗基君藏

汎南嶺の名風は我書界に喧嘩せるれども其傳歴に至りては唯嶺に
名は於乎は衡省清國吳興浙江省湖州府の人享保十六年西曆一七三一年
又一説に享保六年なりとも云へり始めて長崎に保し居ること三年にして
て歸たりと云ふの外更に畫史の之を詳傳せるものなし蓋し南嶺素より
人本國に於て一代の大家と稱せられしにして畫史に大書せらる可き程の
人にはあらざりしなる可く恐らく長崎來船の清客中丹君に精しきなりと
人たりしに過ぎざらんか而も留留二年將に歸國の途に上らんとするや
極く其得たるその金帛を散じて知る可し南嶺の最も得意せし所は花
樣の清人たる其所を異にしてを如く我書界の局而將に一變せんとするの
弁髦毛に在り而して設色頗る妍麗調淨なりを以て能く時を擇はざり
り且つ彼れの來朝したる時は恰も我書界の局面將に一變せんとするの
機運に際會し其寫生の畫風おづから此新機運に投合せしが故に忽ち
にして一會を風靡し海内もの畫家づから其門に趨り其法を學びしが熊代
楠江名は斐字は湛庵長崎の人其如きは實に其最たるものなりき斯くの
如くにして南嶺の畫風は益四方に布き遂に圓山進學享保十八年一寛政
七年即ち西曆一七三三年一七四五年の如き大家も其畫法に基きて一
新派を開創するに至れりされば南嶺が我書界に貢獻したるの功は大且
つ偉なりと謂ふ可きなり

茲に掲ぐる二圖は六曲風張附の二枚にして南嶺畫中の傑作なり第
一圖は喜歡に見ゆる如く乾隆三年西曆一七三八年に北宋名家の筆を摹
倣したるものにして雌雄の孔雀が潺湲たる溪流に臨み其雄の水面に向
て己が金翠の美影を窺ふが如き情態潑々洵す可きものあり又第二圖は
新綠嶺々瀾らんとするの柳樹の邊に數羽の燕子姍々として飛翔するの狀
態驚々して咄々眞に迫れる彼れが能く應舉等の如き寫生派の模範とな
りたること洵に偶然にあらずと云可し

縁に掲ぐる一圖は六曲風張開中の二枚にして南苑畫中の傑作なり。第一圖は落款に見ゆる如く乾隆三十四丙午一七八三年に宋某家の筆を尊做したるものに於て雌雉の孔雀が潺湲たる溪流に臨み其雉の水面に向て己が金翠の美影を窺ふが如き情態渾々洵す可きものあり。又第二圖は新綠漸く濃らんとする柳樹の邊に數羽の燕子嬉々として飛翔するの狀態驚く如く咄々眞に迫れる彼れが能く應る筆の如き寫生派の模範となつたることに洵に偶然にあらずや云ふ可し。

FOLIAGE AND BIRDS.

$\epsilon^* = 1.1$ produces a β that for large β satisfies $\epsilon^* \approx 1/\beta$ and $\beta \approx 1/\epsilon^*$ holds for β values

BY CHEN NAN LIN, (CHINESE)

OWNED BY COUNT MUNEMOTO DATÉ

(COLLOTYPE)

The name of **Chen Nan-pin** is very familiar to our artists, yet but little of the history of his life is known to us. He was a native of Wu-hsing in Che-chang, China. He arrived at Nagasaki in 1731, and returned home after three years' stay in Japan. He may not have been a great artist, but what he was not an ordinary Chinese artist, in the fact that he made a large fortune during his stay at Nagasaki, and that—on the eve of his departure for his home—he distributed all he had among his Japanese friends. His great skill was displayed in depicting flowers and plants, animals and birds. The artists of Japan seem to have felt the need of just such a master as Chen Nan-pin, for at the time of his arrival there was a growing tendency amongst them toward the realistic school. Pupils thronged to him, some of whom afterward distinguished themselves in the world of art; among these the chief was Kumajiro Yûn, of Nagasaki. Nan-pin's beautiful and thick colouring, in copying life, seems to have suited the taste of the time. It was as a result of his influence that Ôkyo Maruyama (1733-1795), the greatest of our realistic artists, inaugurated a new era in Japanese pictorial art.

The two pictures here reproduced are classic Chan Nanyang's masterpieces. Both bear his signature and are dated the third year of Chien-Lang (1743). The first depicts a pair of pavilions about to drink at a banquet. Nanyang himself says that he printed this in imitation of the work of an artist of the Northern Sung. The second presents a sketch of a willow tree and some flying swallows. These works are indeed worthy of the fore-runner of the famous Okyo School.

館刊第六卷

外島圖經木澤抄 支那部人近南氏筆





四季山水圖雙幅絹本墨畫

曾我蕭白筆

(各幅三尺四寸、横一尺一寸、二卷)

東京片野邑平君藏

曾我蕭白天明三年即ち西暦一七八三年歿すは前冊にも述べたる如く關山應舉享保十八年、寛政七年即ち西暦一七三三年——一七九五年ご時を同うし之と對抗して儼に畫界の覇權を爭ふに足るの技能を有しながら傲岸不羈の氣象は遂に京洛柔媚の俗に投せず、一生を空しく驕軻不遇の間に送り應舉をして獨り盛名を擅にせしむるに至れり而して不遇失意の極天下を罵倒し一世を睥睨し故らに其行を狂にし其筆を奇にし以て穢に滿腔の不平を遣りしもの、如し嘗て人あり蕭白に問ふて曰く近時何等の快事あるやと蕭白答へて曰く我が村を以てして尚且つ用ゆるに由なく區々として丹青の末技に従ふ世間將た何の快事あらんぞと以て其不平の情内に鬱勃たりしを知る可く亦其畫に霸氣の溢る、所以をも察す可し然れども蕭白は其行爲の狂人に類せしのみにて而も其心の眞に狂せるにはあらずりしかば時に或は平靜沈着の作を出し毫も粗放怪詭の態なきものあり茲に掲ぐる四季山水圖の如き即ち其一例なり甲は春秋の二景を寫し乙は夏冬の兩風光を描く臘月淡き處影長く横はり崖下江頭の小屋中愁ひて未だ睡らざるの遊子あるは即ち秋夜の景にして煙霞樓閣を罩め翠松梅花相映發せるは是れ春畫の圖なり更に又寒林塔影朦朧として滿目の風光おのづから蕭索たるは即ち冬時の景にして欄に凭りて立てば波影裡に浮み高く湘簾を捲けば崖樹蒼涼風塵に生ずるの水樓あり韻士の馬を驅つて之を助ふものは是れ夏景の圖なり一幅の中に各二景を合寫し且つ四季の景致を巧に鋪陳せしめ自然に遠近濃淡の配合を妙ならしめし眞筆者の用意周到なる異面目を窺ふに足り筆致亦沈着にして頗る平生の畫に異る所あり蕭白作中此畫の如きは蓋し稀れに觀るの逸品なり

LANDSCAPES.

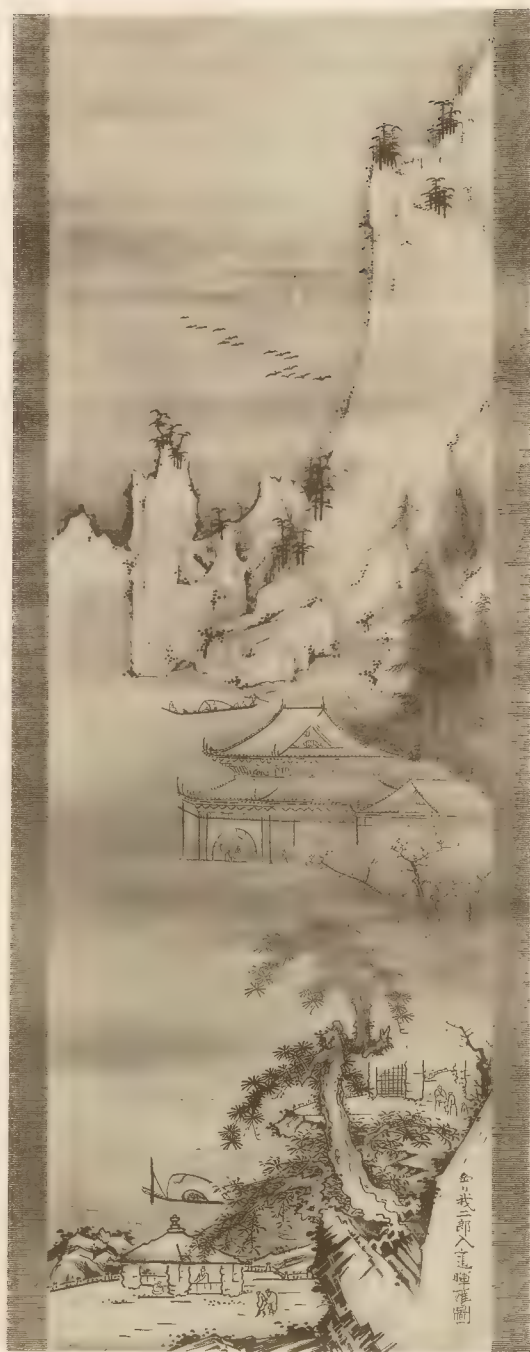
(A pair of Kakemono, monochrome sketches; each, 3 feet 4½ inches by 1 foot 1½ inches.)

BY SHÔHAKU SOGA.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

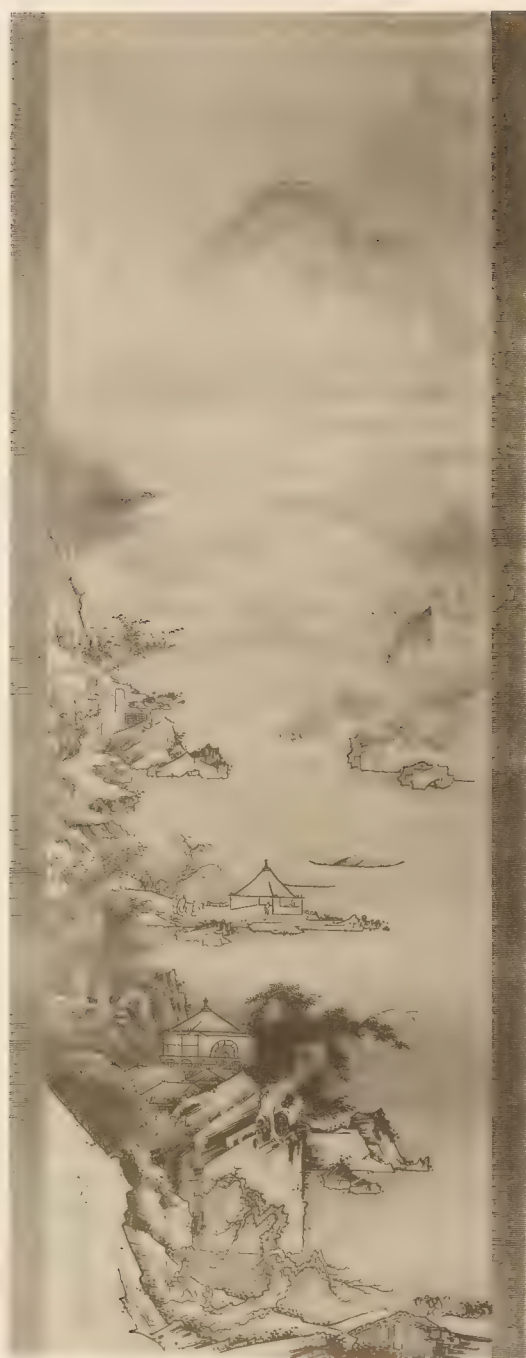
(COLLOTYPE.)

Shôhaku Soga (died in 1783) was, as is said in VOL. VI., a contemporary of Ôkyo Maruyama (1733-1795). While he was by no means inferior to the latter in artistic ability and skill, he was not so popular because his self-conceit and love of independence did not conform to the tastes of the luxurious and effeminate citizens of the Imperial capital. While Ôkyo was flourishing as the founder of a new school of art, Shôhaku was leading a bohemian life, wandering over the country and looking scornfully at all that was going on in the world. His discontent seems to have possessed him so completely as to cause him to affect an eccentric manner and to paint the curious, often fantastic, designs which we sometimes see in his work. A friend is said to have asked him what pleasure all this afforded him? He replied:—"My real ability is appreciated by no one, and I have to fall back upon my trifling accomplishment of being able to paint. Do you think there can still be any true pleasure for the wretch that I am?" These words will account for the fact that some of his paintings indicate his self-conceit and ambitious spirit. But that he was not altogether a fanatic can be seen from several of his pictures, which are regular and harmonious in design and very profound in taste. The landscape sketches here given are good examples of this kind. The first depicts two widely differing scenes on one canvas: an Autumnal moonlight evening and the flowery Spring. The second shows us even a greater contrast: the landscape of a cold Winter's day above, and a mid-Summer scene below. The characteristics of the four seasons are thus brought out conspicuously, while perfect harmony exists throughout: hills, stretches of water, trees, houses, rocky ridges, boats, etc., being distributed in perspective, and the shades of colour being exceedingly well applied. The designs are healthy and ingenious, and the use of the brush is firm and gentle, yet marked by careful attention to every detail in the handling of the subject: quite unlike Shôhaku's usual bold style. On the whole, these pictures indicate the sober, unaffected side of his character and are, undoubtedly, his masterpieces.



金武三郎入主帳幕圖







瀑布圖絹本着色 松村景文筆

(三幅對、各一尺九寸六分、横一尺五寸八分)

子爵秋元興朝君藏

絵に出せる圖は京都洛西嵯峨天龍寺の西なる龜の尾山又は龜山と云ふに在る瀑布の春夏秋冬三時の景を描けるものなり、龜の尾山は嘗て嵯峨(寛元元年一四年即ち西暦一二四三年一二年四十六年在位)龜山交應元年一文明十一年即ち西暦一二六〇年一二年七十四年在位)兩天皇の離宮を營みて住ませ給ひし舊跡にして吉野の櫻樹數多を移し植ゑられしと云ふ、而して古來まば／＼詩歌の題目に上れる名勝なり

松村景文通稱は要人字は士義又は子義に作る、早溪と號す京都の人に於て興泰文化八年即ち西暦一八一一年に歿す、第四冊(平景南景圖説明參看)の季弟なり、書法を兄に受けて多年筆蹟研究し、遂に妙處に臻る、詩く所の花卉、翎毛、山水人物等皆頗る當時に賞讃せられたりと云ふ、天保十四年西暦一八四三年、或は云ふ其翌年四月廿六日歿す、年六十五、願ふに景文は近世の一名家に於て能く家兄を助けて四條派を大成し、斯派の惣楚となれり、絵に出せる圖を見るに、阿兄の如く才筆筆端に顯はれずと雖も、而も墨痕豐潤にして筆致清秀、且つ宛として應舉の趣を傳へ、風韻極りなきの處、阿兄と雖も遽かに凌駕し難きの妙あるを覺ゆ、蓋し景文作中の尤品と稱す可き物なり

圖上の識は各別筆にして、中幅夏景は九條尚忠公、左幅春景は近衛忠潤公、右幅秋景は伏見宮邦家親王なり、尚忠公は寛政十年西暦一七九八年七月十五日生れ、從一位關白太政大臣に敘任せらる、忠潤公は文化五年西暦一八〇八年七月十四日生れ、從一位左大臣關白となり、高壽を以て先年薨去せらる、伏見宮邦家親王は享和二年西暦一八〇二年十月廿四日降臨、光格天皇の御猶子となり、上野太宰に任じ、二品に敘せられ、落飾の後、御樂法親王と號し給へり、景文の畫此等顯貴の識詞を得て更に一段の光彩を放つものと云ふ可し

WATERFALLS.

(A set of three Kake-*zutsu* (clamped) each, 3 feet 11½ inches by 1 foot 6¼ inches.)

BY KEIBUN MATSUMURA.

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

The pictures here given represent the three seasons (spring, summer, and autumn) at the waterfalls of Kameyama, west of Kyōto. This region was a favourite resort of Emperor Go-Saga (1243-1245) and of Emperor Kameyama (1260-1274), both of whom had a detached palace there and planted many cherry-trees brought from Yoshino, a locality noted for its cherry flowers. Since those days Kameyama has been the subject of poems.

Keibun Matsumura of Kyōto was the youngest brother of Goshin Matsumura (died in 1811, see col. iv.) and having learned the principles of art from the latter, he made a name for himself by painting flowers, human figures, and landscapes. He died in 1843, aged sixty-five. These pictures are, doubtless, his masterpieces, the use of the brush being gentle and the handling of the ink and colour. They are just as spirited as the work of his brother and suggest a resemblance to the style and taste of Ōkyō. The continuation of his brother must have been indispensable to Goshin in establishing the position of the Shōin School of artists.

The poems over the pictures were written by different persons:—That for the centre one (summer, by Prince Naotada Kugo, a Minister of State (born in 1798) that for the right-hand one (spring) by Tadafusa Konoye, another Minister of State (born in 1808), and that for the left-hand one (autumn) by Prince Yasumi (born in 1802).

其爲の關係を以て之を大坂の三品に就けり。其舊職の對藤原氏等
 少少の親見宮家藤原氏を幸へて二年四月一八の二日其廿四日御氣
 大の八平子日十四日丑時對一宮式大司國司と爲り宮務を以て武平
 十廿日丑時對一宮國司太政大臣の御許より忠懇爲て交し正平西
 月廿日對見宮家藤原氏を幸へて御氣低く衰幾十年西暦一三式八平子日
 國司の爲に帝院より中禮見忠臣公藤原氏景行並忠臣公

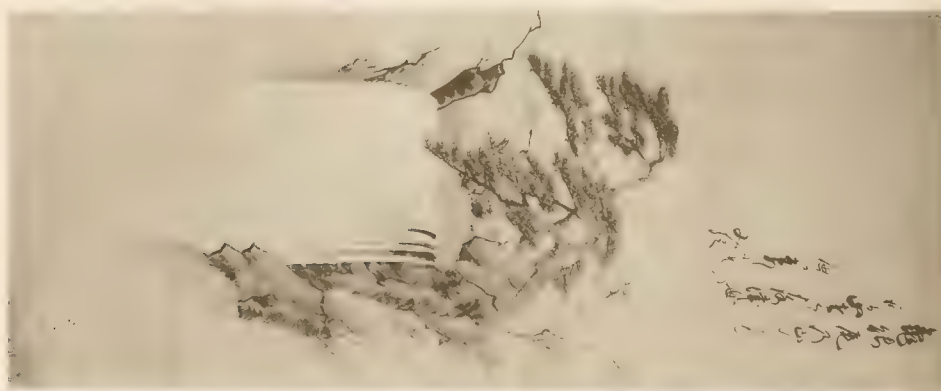
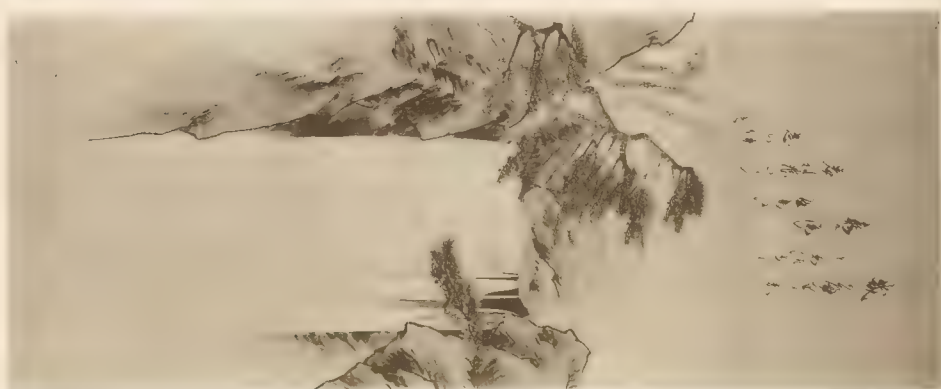
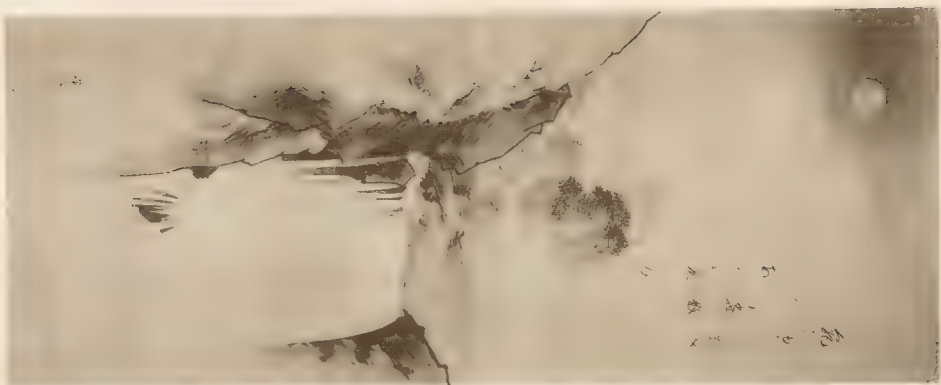
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藏書圖錄本善堂 徐林景文筆

懋林景文筆

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